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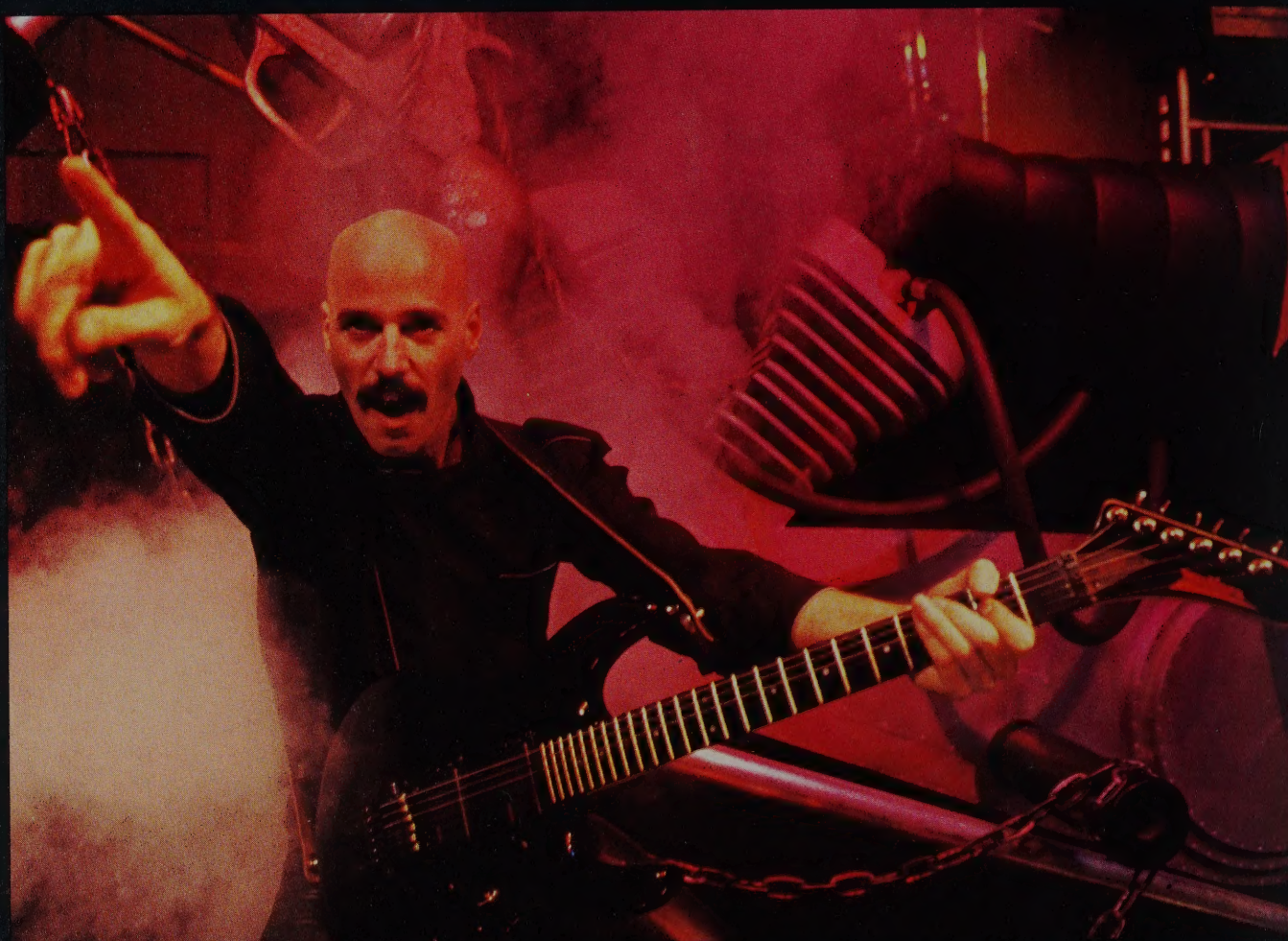


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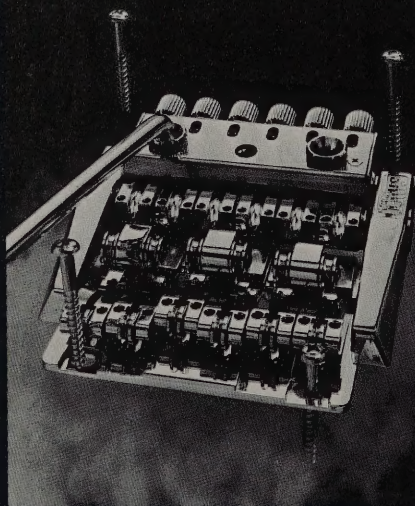
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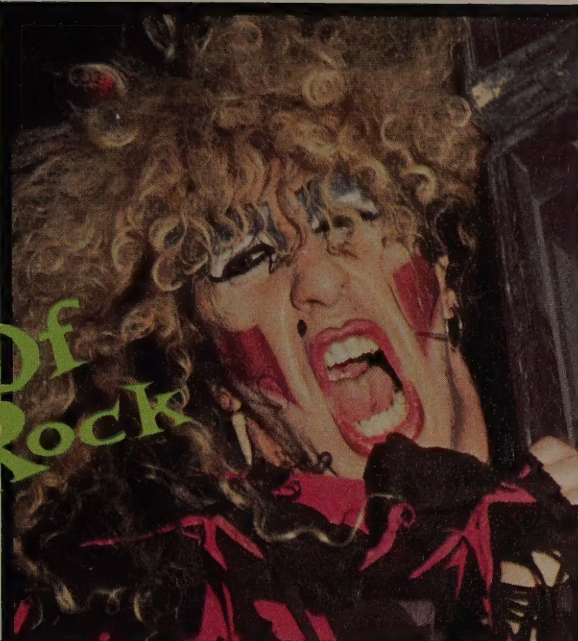
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A Look At Metal Madness

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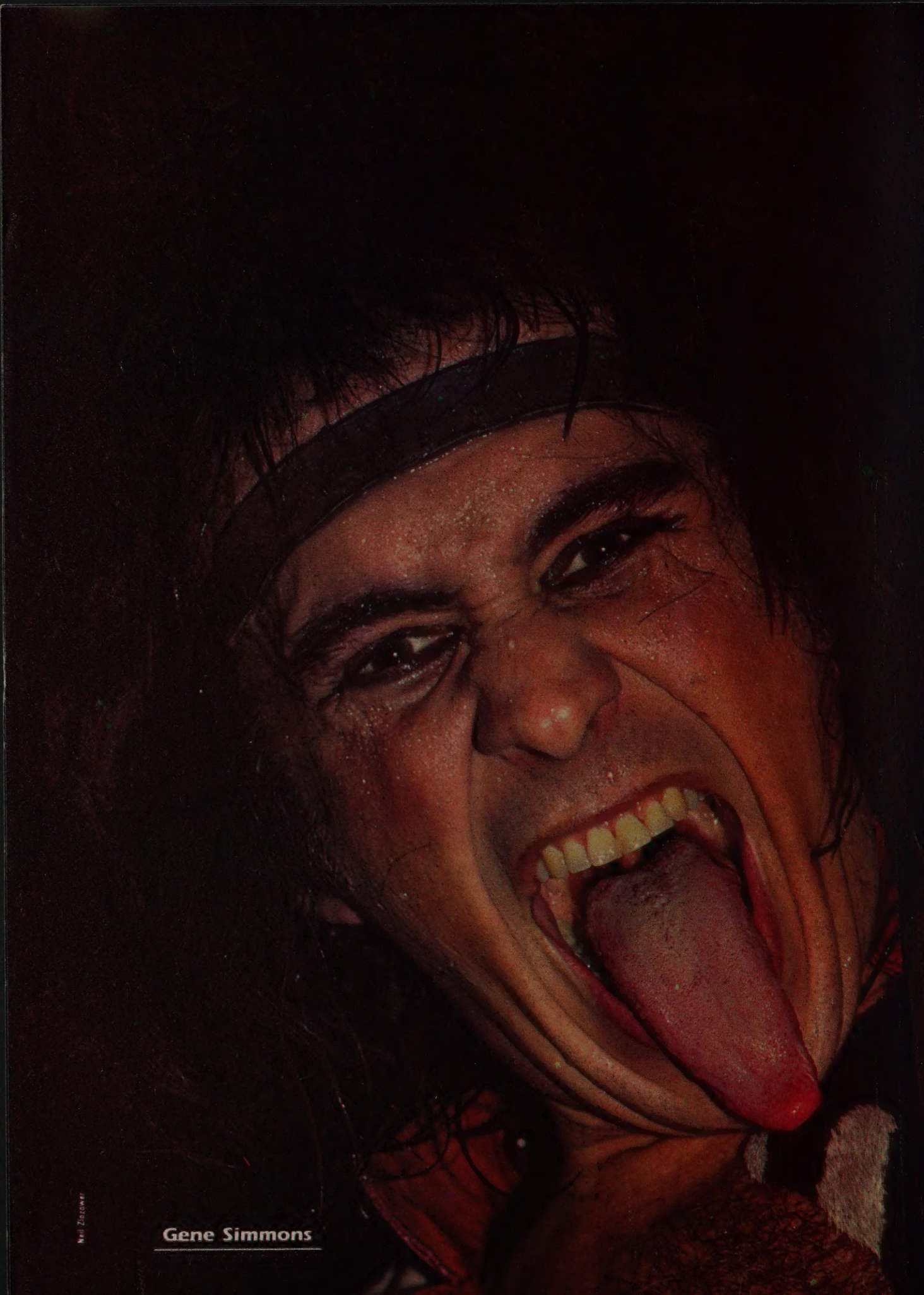
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KISS

some
like it hot

Simmons And Stanley Reveal Their "Secret" Lives.

by Duane C. Miller

When a band spends 10 months a year in the recording studio and on tour, free moments are to be savored. For Kiss, 15 years of constant road and recording work have not desensitized the group to the pleasures of life away from the rock and roll spotlight. If anything, life has grown sweeter than ever for the group's two principle parties, Gene Simmons and Paul Stanley.

Recently Stanley has been seen jetsetting across the country with his constant escort, actress Lisa Hartman of **Knots Landing**. Simmons has been enjoying a bicoastal lifestyle with his current love, former **Playboy** Playmate of the Year, Shannon Tweed. Obviously, Simmons and Stanley don't live by rock and roll alone.

"I love being off the road," Paul stated recently as he hung out backstage at a New York rock club. "I have time to see what else is going on in the world and explore some other ideas I have. It's never enough free time because as soon as we end one tour we have to start planning for the next album. But we've approached this business in a very sensible way. We don't want to burn ourselves out. After all, it's so much fun we'd be crazy to want to do anything else."

One of the major activities Simmons has been occupying himself with during his brief time away from Kiss is organizing a project for his burgeoning film career. After co-starring in the Tom Selleck flick **Runaway** last year, Simmons was besieged by producers who saw Gene's dark, brooding stage demeanor as a

powerful new screen presence. The always clever Simmons, however, rejected these offers in favor of creating his own screen vehicle — a movie he hopes to star in and write the soundtrack along with such friends as Motley Crue's Nikki Sixx.

"I'm very careful with the movies I will get involved with," Gene explained. "I had been offered a number of parts before **Runaway** came along, but I never felt they were right for me. I'm very concerned with the way Kiss fans perceive me on screen. I want to play roles that follow along with the attitude I've portrayed in Kiss over the years. I don't think I would feel comfortable doing comedy or dancing. There's a mysterious side to me, and that's what I look to bring out in the movie roles I assume."

"I don't know exactly where my next movie project is going to go," he added. "I have been in touch with people like Nikki to write some music with me for a proposed film, but I'm not sure where and when that movie will happen. I prefer not to discuss my plans until they become a little more clear. All I will promise is that what I have in mind will be very entertaining to all Kiss

fans."

Somehow the variety of activities that Simmons and Stanley have become embroiled in away from Kiss have done little to dissipate the pair's dedication to the group. In sharp contrast to the old axiom that one can't have their cake and eat it too, Paul and Gene seem to have the best of both worlds — a revitalized career with Kiss and a variety of burgeoning independent projects. Of particular interest to Stanley is getting more involved with producing young rock bands — something that Simmons has already done with Keel and Wendy O. Williams.

he has another movie this time I guess I'll produce the album myself; if he's around, then we'll probably share the fun."

Speaking of Kiss' upcoming LP, Stanley said that the band has already completed scratch tracks on half a dozen songs, and will be releasing the new disc sometime in September. Following the platinum success of **Animalize**, Paul promises that Kiss' next album will be "very much what you'd expect — a lot of great rock and roll." Still, one must wonder with so many outside projects taking up their time, does Kiss still keep Simmons

"I give my heart and soul to Kiss every time we go on stage."

"I really enjoy producing," Paul explained. "I did almost all the work on the **Animalize** album, and I hope to do the same with the next Kiss LP. Right now I'm not sure how Gene feels about that. He's also very interested in producing and the primary reason that I worked on the last Kiss record alone was because he was off in Hollywood while we were doing the final stages of recording. If

and Stanley as interested as it once did?

"Kiss will always be my first love, just ask some of the women I've gone out with," Stanley joked. "I give my heart and soul to the group every time we go into the studio or go on stage. I don't think there's any way that a few diversions in our free time are ever going to affect our dedication to the group. We've had our ups and downs over



Kulick and Stanley: "Bruce has given us a bit of stability — we needed that."

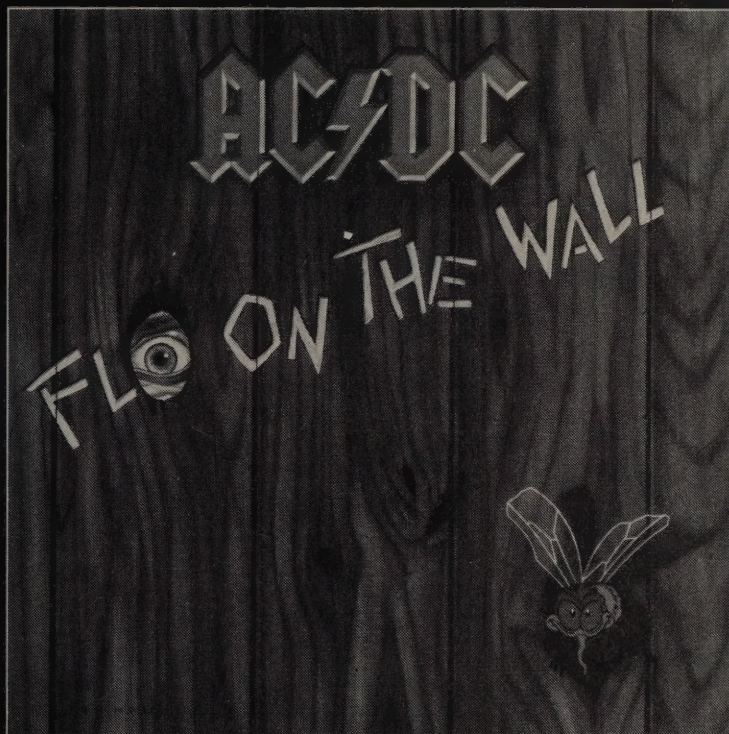


Kiss (left to right): Bruce Kulick, Gene Simmons, Paul Stanley, Eric Carr.

the last five or six years, and right now we're at a peak. I plan on keeping us on that peak for a long time to come and I know Gene feels the same way."

Simmons was quick to echo Stanley's words. "I like keeping busy and challenging myself," he said. "But everything is listed in importance behind Kiss. There's nothing I can see in the near future that would change that. Any movie career or production jobs would only be agreed to as long as they wouldn't conflict with my responsibilities to the group. Last year I had to make a very difficult decision when we were finishing **Animalize**. I had to leave before the album was completely finished in order to meet the movie's schedule. I don't know if I'd do that again. One thing we've learned after all these years is that there's time for everything in life, and more importantly, there's time to enjoy those things." □

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We Read Your Mail

Steve Granitz/Celebrity Photo

Hey man! When are you going to get yourself together? I bought your **Heavy Metal Awards** issue and it only had one article on AC/DC. You are always printing crap on Randy Rhoads and he only played on two albums. Why don't you write stories on the best singer to ever live on the face of this planet, the amazing Bon Scott. Also write more stuff on the best metal band in the world, AC/DC!

Carl Gay
Tampa, FL

The classic lineup of Deep Purple is back, and not a moment too soon! They make bubble gum metal bands like Motley Crue, W.A.S.P. and Ratt look like a bunch of amateur hour rejects! Deep Purple doesn't need gimmicks like makeup, studs or blood to attract people to their concerts. They draw sellout crowds with the one thing none of those other bands will ever have, talent.

Cathy Shawkey
Pittsburg, PA

Who does Tommy Lee of Motley Crue's hair? I would just love to run my fingers through it.

Sunny
California

I am writing to defend the heavy metal faith. Most people think that heavy metal is satanic and druggie music, which it is not. You guys have an excellent mag, and I hope it stays that way. It seems that there is a new type of music, new wave. A lot of magazines are turning new wave. Please don't. Heavy metal is the best music in the world. Just keep up the good work!

Scott Dailey
A true heavy metal supporter

I hope I never live to see the day when **Hit Parader** dedicates over half a page to the world's worst excuse for a band, W.A.S.P. Not only does their noise sound like the scraping of a metal garbage can, they also happen to be the ugliest mess of scum in heaven, hell or earth. May they go bankrupt and get more of what they really deserve eventually.

Psychlona Tethetran
Pacific Palisades, CA

Metal, metal, metal. This is the time and the place to say what has to be said. Heavy Metal Rules! And all of you who write in bitching about satanic messages, and how rock and roll is a bunch of crap, well let me tell you a few things. Heavy metal has more melody, feeling and meaning than this so called new wave or punk stuff. Take Iron Maiden, they have more talent in their big toes than Culture Club has in their whole bodies. People who say that metal is just a bunch of loud, screaming freaks are wrong. They should sit down and listen to Black Sabbath, Van Halen, Ratt, Ozzy, W.A.S.P., Kiss, etc... They should just give metal a chance!

Metal Mania
Fort Walton Beach, FL



Tommy Lee: Would you want to run your fingers through this man's hair?

I would like to know if Ozzy Osbourne's tatoos are real or fake. A lot of people tell me that they are fake. I often see photos of him with different tatoos.

Gerry Lesmerises
Auburn, NH

Okay, I've had it! Why don't all you so-called rock and rollers let up on Def Leppard? Joe Elliott is not a fag, Def Lep is not pure heavy metal, they are rock and roll, and there is a difference! They need the support of their fans, so why don't you puds stop putting them down. Def Lep Rules!

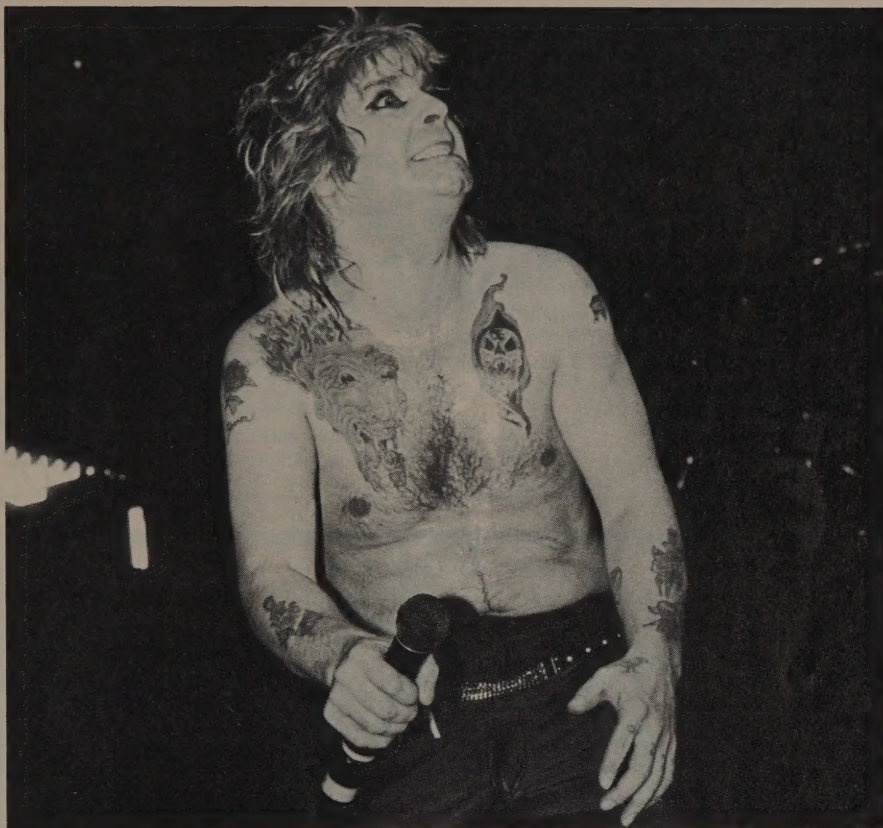
A.M.H.
KY

I admire Ratt, my favorite group and my favorite bunch of guys (especially Stephen Percy). When I read interviews with Motley Crue all they talk about are the girls, Ratt talk about their music and talk like they care about it. Even if they do all that crap that the Crue does, at least they don't tell the world and act like fools. I love Ratt. And bravo!

Jenni M.
Cleveland, OH

I am a loyal follower of Ozzy. I like his music and also the fact that he is not a drunk anymore (I hope). I used to like the Crue until I read all about how nasty and sleazy they are. I sure hope Ozzy can stick with his great plan, and keep putting out the world's best music too!

Kip B.
Winslow, AZ



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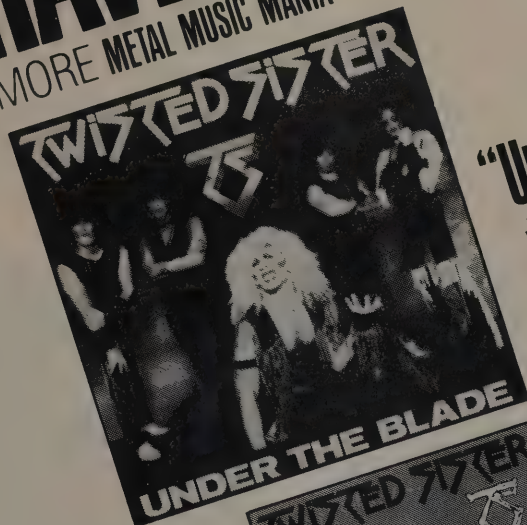
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Heavy metal happenings

by Andy Secher

Dokken's George Lynch reports that the foot he broke last April is feeling as good as new. In fact, the blond axe demon says that not only is his foot feeling fine—but his guitar playing has benefitted from his long convalescence. "I didn't mind the chance to sit around and just play new things," he said. "When you're doing the same songs on stage night after night your playing can begin to deteriorate. I can't afford to let that happen. I turned my misfortune into a benefit by playing my ass off as I sat around my home waiting for my foot to heal."

Twisted Sister's Dee Snider insists

that the band will never feel pressure when it comes to recording a new album. "What do you want me to say?" he blurted, "That we're shaking in our boots because the last album did very well? That's ridiculous. When you've gone through what this band has over the years nothing bothers you. We're just going to keep making the same type of music we always have. If people like it, then that's great. If they don't, we figure it's their loss."

Iron Maiden's Steve Harris admits that the group was plagued with indecision regarding when and how to release their upcoming live album. Originally the two record set was scheduled for a late summer release, but then delays pushed the album back to December. "It is frustrating," Harris explained. "We wanted the album to serve as a souvenir of our American

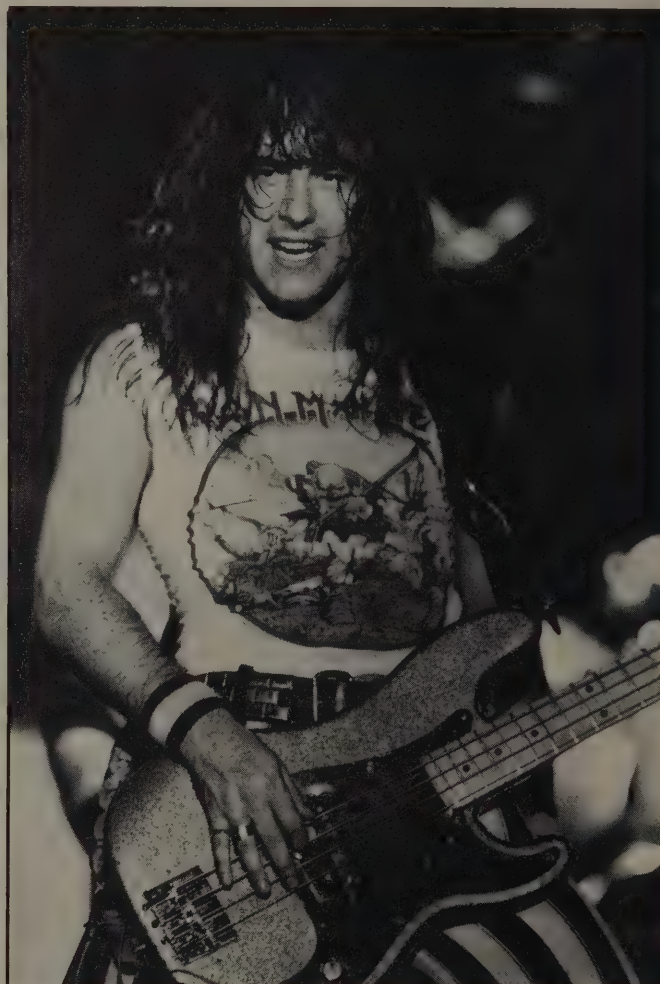
tour. It won't come out until we have been off the road there for almost six months. We listened to many people about how to handle the situation, and everyone believes we came up with the best answer."

What's going on with Black Sabbath? Or perhaps we should ask what isn't going on. It now appears that the legendary quartet have called it a day with guitarist Tony Iommi working with fiancée Lita Ford, bassist Geezer Butler attempting a solo album and drummer Bill Ward heading home to his family. It remains to be seen if after a time apart the band will attempt to reform, but considering the fact that it's now been two years since their last album, a reformation seems less likely with each passing day.



Mark Weiss

Dokken's George Lynch: His broken ankle has now healed.



Chris Walters

Steve Harris: He found completing the band's live album very frustrating.

Accept's Wolf Hoffman revealed that the band's recent video for *Midnight Mover* almost didn't get released. "We were all very enthused about the revolutionary ideas being used in the video," he said. "We had 13 cameras shooting us simultaneously. But when the finished product was shown to our record company people, they were less thrilled than we were. It is a very shocking kind of clip. There's so much motion. They wanted us to go back and reshoot some of the scenes, but when we told them that was impossible, they grudgingly allowed us to release the clip."

Krokus have now sojourned to Switzerland to begin preparations for their next LP. While the band knows that their next album may well be a make-or-break record in terms of their growing popularity in the States, vocalist Marc Storace insists that Krokus will try nothing new on the upcoming disc. "We've discovered that when we try too hard, we usually don't achieve what we want to," he explained. "It's best for us to know our limitations and try to work within those."

Grim Reaper's guitarist Nick Bowcutt finally feels secure enough with his band's recording career to give up his day job as a computer programmer. "I love working with computers, and I make good use of them with Grim Reaper," he said. "I tend to be rather practical, and until recently I didn't know if it was worth the risk of giving up computers for rock and roll. Now I've made that commitment and I'm sure it's the right choice."

Heavy Metal Headscratcher

Name four of the bands
Whitesnake's David Coverdale, John Sykes and Neil Murray were in before joining forces with the Snake.

ANSWER TO LAST MONTH'S SCRATCHER: The guitarists who have appeared with Ozzy Osbourne during his solo career are: Randy Rhoads, Jake E. Lee, Brad Gillis, Bernie Torme and George Lynch.

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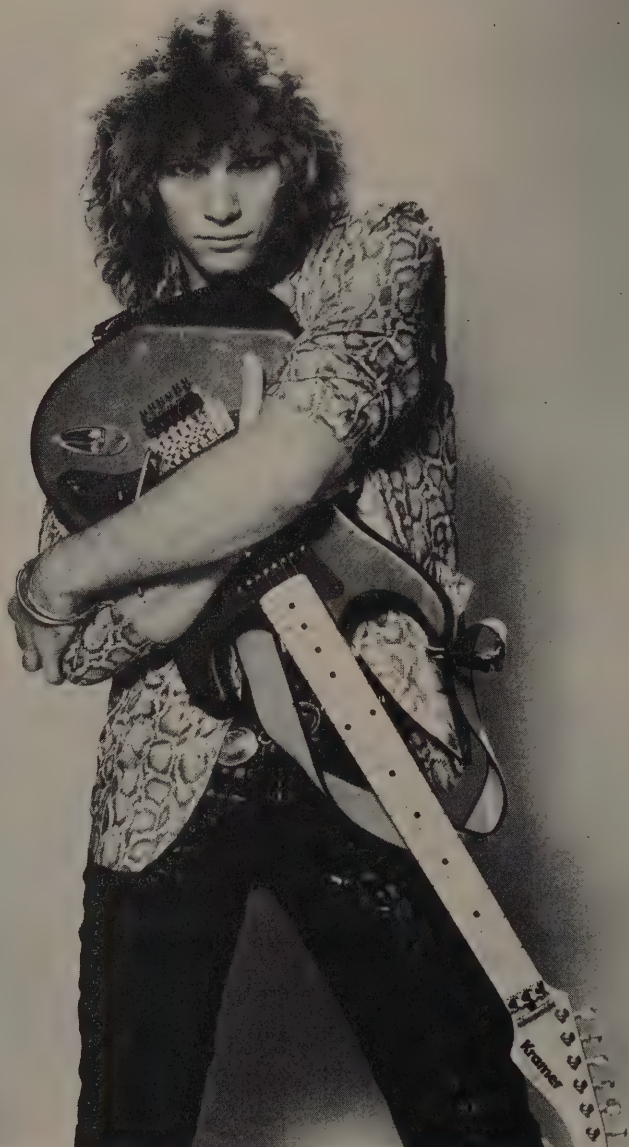
Dear Andy,

I'm pleased. I'm a headbanger from way back, and while I know that heavy metal has sold more albums than any other kind of music over the last few years, the music keeps getting ignored by all the music award shows. Isn't it amazing that groups like Led Zeppelin and Deep Purple never won a Grammy award? How can bands like Ratt sell 2 million copies of their debut album yet not even get nominated for best new band? What gives? Doesn't the music industry know that metal is paying for everything they're doing?

Buck Westfall
Orlando, FL

Dear Buck,

Your complaint is one I've been hearing with increasing frequency in recent days. It certainly does seem that the music industry is blind to the contributions that metal has made over the years. Certainly you would think the vast commercial rewards yielded by metal bands would be enough for the industry to sit up and take notice. The fact is, when television awards show honor particular bands and performers, they're looking to single out "safe" performers who won't turn off more sedate viewers. It's not fair, and it's certainly not right, but that's the way it is — and as far as I can tell there's very little we can do about it.



Eliot Roberts

Jon Bon Jovi: "If more people knew how hard performers work, you'd see a lot fewer rock and rollers."

Loudness' Minoru Niihara reports that the band's current U.S. tour has provided the band with a number of culture shocks. "When you are from Japan, coming to America is just filled with surprises," the pint-sized vocalist said. "The people are so much more aggressive — especially the women. In Japan people are very polite, even at a rock and roll concert. They never stand up during your set, and when you're finished they applaud quietly. Here it's total craziness every night."

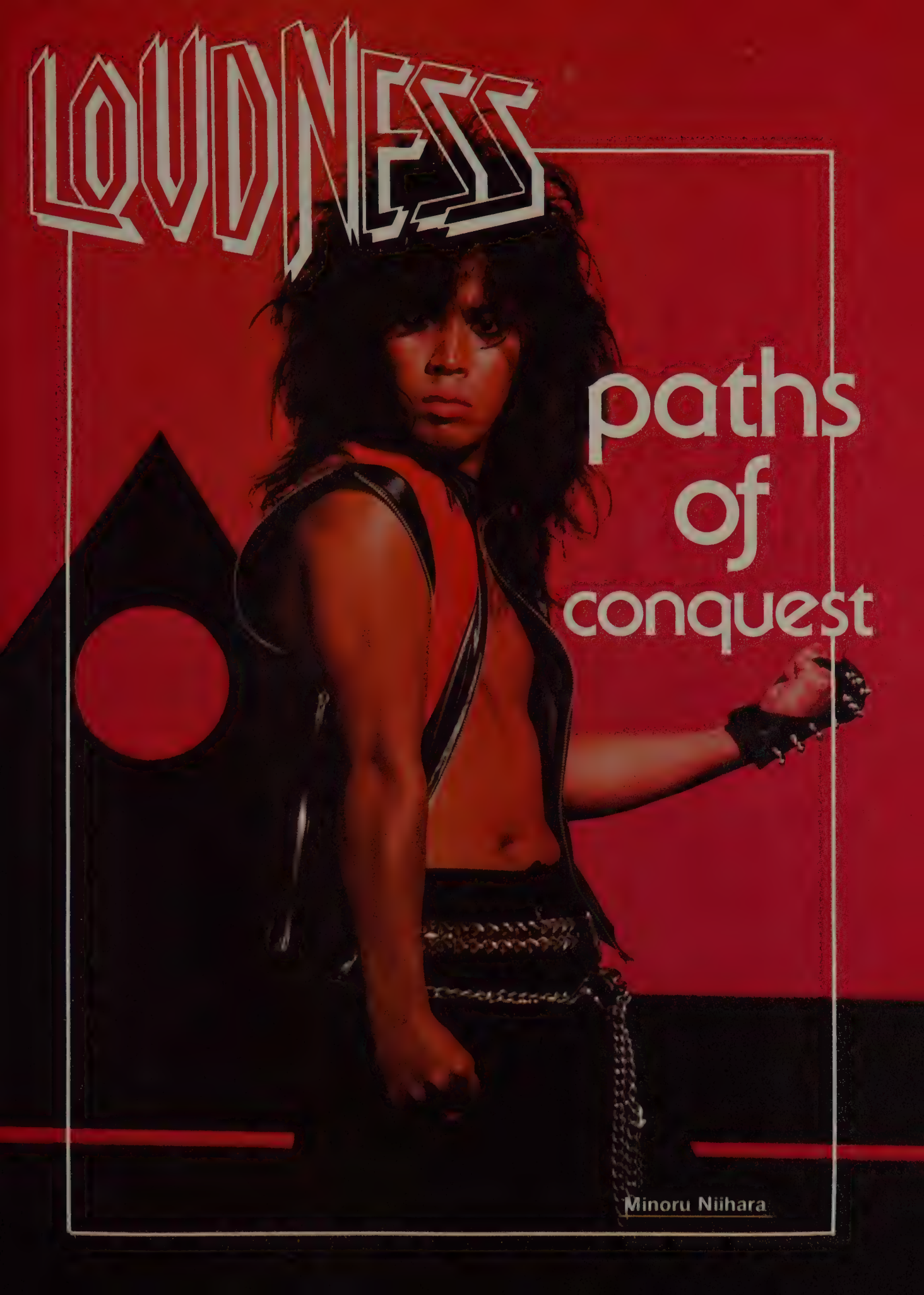
Kevin DuBrow remains undecided over future career alternatives now that Quiet Riot has disbanded. The Mouth owns the rights to the group's name, and he may decide to create a new Quiet Riot featuring none of the personnel that created the group's multi-platinum smash, **Metal Health**, other than himself. On the other hand, sources close to DuBrow say he may take the money he made during the band's heyday and retire to live in Southern California.

Jon Bon Jovi recently had a day that he won't soon forget. The New Jersey native had to wake up at 4 a.m. to do a live television transmission to Japan. When that was over, Jon had to head to his recording company's New York headquarters to do a round of press interviews. Then it was on to his tailor's to put the finishing touches on his stage costumes. At 6 p.m. it was on to a session with his lawyers and at 8 o'clock it was a meeting with a number of video directors. "People think that being a musician is nothing more than playing on stage two hours a night," he commented. "If more people knew all the hard work involved you'd see a lot fewer rock and roll performers."

Ozzy Osbourne seems to be going through something of an identity crisis. As you know by now, during the recording of his latest LP, **The Ultimate Sin**, Ozzy parted ways with three members of his band — keyboardist Don Airey, drummer Tommy Aldridge and bassist Bob Daisley. According to sources close to the Oz, he has attempted to make his band "younger and hungrier." If he has actually improved the band remains to be seen.

Keep those letters and photos coming. Send them to me at: Heavy Metal Happenings, Charlton Building, Derby, CT 06418. □

LOUDNESS



paths
of
conquest

Minoru Niihara

Oriental Metal Machine Spurs Japanese Rock Invasion.

by Jodi Summers Dorland

America has always been regarded as a cultural melting pot, but lately this country is developing a reputation for being a metal melting pot as well. First we had the British Invasion. Then the Continental Conquest. Now we have the beginnings of the Jap Attack.

Most of this infusion of "foreign" music has not been perpetrated by fresh young bands. It took both Judas Priest and the Scorpions a decade to establish themselves Stateside. It took five years for Accept and Iron Maiden to garner recognition on this side of the Atlantic. The Japanese bands who are beginning to invade our shores are also not newcomers. For example, it's taken Tokyo-based

"Fans are more dedicated in Japan than they are in America."

Loudness four years and four albums to make the transition from ranking as Japan's biggest hard rock band to become one of the hottest new groups on the U.S. scene.

"The logistics of the Japanese music industry are such that there really is only a major circuit of



Neil Zlozower

Akira Takasaki: "I enjoy being recognized as a guitar hero."

maybe 10 venues," explained golden-throated Minoru Niihara, as to why Loudness decided to take a

stab at international success. "You can't tour for eight months or even one month, so the answer is to

Loudness: The first Oriental hard rock band to become an international success.



Neil Zlozower

record an album every six months, rather than every 18 months. At our level of popularity, we can shift 60-80,000 units (remember, Japan is not much larger than California) of every album — and with so few touring expenses, it's possible to make a tidy little sum at the end of the day."

Obviously, vocalist Niihara, guitarist Akira Takasaki, bassist Masayoshi Yamashita and drummer Munetaka Higuchi felt that they had reached their goals in Japan and it was time to expand their scope. So they decided to hit the West in a big way, bringing their thunderous rock with them.

The first thing they did was have Niihara learn English — which he now speaks adequately — so he could write the lyrics for their most recent LP **Thunder In The East** in what Minoru calls, "The true language of rock and roll." Second, the quartet bypassed the superb state-of-the-art recording studios of Japan so they could record their latest LP in the capital of American metal — Los Angeles. Third, they got a producer who knew what the rivetheads in the West were into — Max Norman, renowned for his work with Ozzy Osbourne and Y&T.

"It was tempting to stay in Tokyo," admitted Higuchi, "and it was pretty expensive to go to the United States. But, while the studios are no better than they are in Japan, the engineers are far more in touch with heavy metal, so that made things a lot more interesting and productive."

"Plus it helped us to be recognized as an international act," added Takasaki shyly.

After completing **Thunder In The East**, Loudness continued their attack with their first major American tour — both headlining small clubs and opening shows for groups such as Triumph. The tour has been well received by metal mavens everywhere. It has proven to be an eye-opening experience for the members of Loudness who are amazed by everything from people with blond hair to the aggressiveness of the American female.

But, new experiences aside, Loudness has displayed the potential to make it big in America. Their music is polished, smooth and technically proficient — the sort of material perfectly suited for album-oriented radio. Plus, the band's members have star quality written all over them. Drummer Higuchi combines the power of Cozy Powell and the dexterity of Tommy Aldridge to give Loudness a rock solid musical foundation; a style which is then elaborated upon by

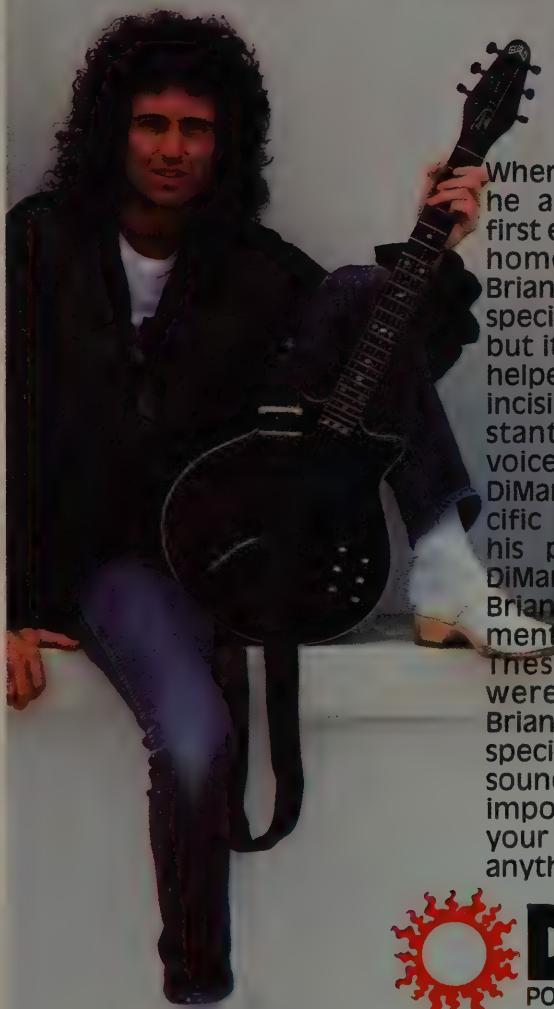
the skillful Yamashita. Niihara's vocals are gut-wrenching, yet tuneful, even if one does occasionally wonder if he *really* knows what he's singing about. But the true strength which takes Loudness out of the morass of adequate heavy metal bands into the major leagues is guitarist Takasaki — perhaps the next great rock guitar hero. The German rock magazine **Ardshock** even named Takasaki top guitarist of 1984 — over Edward Van Halen.

While U.S. conquest is certainly high on the list of priorities for Loudness, their previous accomplishments are certainly impressive. Since their formation in

1981, Loudness has grown to become one of the biggest rock bands in Japan, annually topping most of that country's rock music polls. Additionally, two of their four studio albums have gone gold in their native land, as has their live LP. And now, with their growing worldwide acceptance, Loudness have become every Nipponese rock fan's favorite native sons.

"The whole attitude in Japan is different," commented Yamashita. "The interest in us is more because we're the first homegrown heavy rock act to become so big. Fans are more dedicated in Japan than in America and they stick with their bands." □

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AC/DC

Angus Young

winds of change

Fabio Nosotti/LGI

The Thunder From Down Under Return With *Fly On The Wall*.

by **Dave Young**

In a world of flashy superstars who always dress to kill in outlandish rainbow-colored garb, AC/DC are the ultimate rock and roll paradox. Standing on stage in costumes ranging from an ill-fitting schoolboy suit to tattered jeans and T-shirts, Angus and Malcolm Young, Brian Johnson, Cliff Williams and Simon Wright are not about to usurp the likes of Motley Crue or Ratt in terms of sartorial splendor. But when it comes to pure rock and roll excitement, few bands in

the form's long and often glorious history can match this hard rock machine from Australia.

"We've always had a blue-collar mentality," guitar demon Angus explained. "When we were starting out we saw all the glitter bands with the guys who would wear sparkles in their hair. We thought it was hilarious—but it wasn't for us. We've never believed in looking and acting like rock stars. Maybe that's because Malcolm and I grew up in Australia. There's a very different attitude towards music there. It's never been very glamorous. You're usually playing in little clubs or bars. If you were to dress up

in frills and costumes, you'd probably end up getting the shit beat out of you."

"When I joined the band, the lads just told me to be myself," added vocalist Johnson. "They said, 'Sure, wear your cap on stage if you want to.' It was great. I hear about these bands who spend thousands of dollars and months of time making new stage outfits, and then I realize all I have to do is make sure my jeans are washed before I pack them up. That's what the fans see in AC/DC that they like. We're not better than they are. It just happens that we're on stage and they're in the audience. They know

they could join us for a beer after the show."

Despite the good-natured attitudes expressed by both Angus and Brian, talk of dissension within the band has begun to trickle through the rock and roll grapevine. While words from the bandmembers themselves have been few and far between in regard to the situation, it was said that a flare-up occurred during the recording of the band's latest LP, **Fly On The Wall**. While the studio work for the disc was completed under what one insider called, "trying conditions," it seemed then that AC/DC was on the verge of breaking up."

"As far as I know, there's really not much to those stories," a source close to the band revealed. "The boys have always had very different temperaments and interests, but I've never heard of them not getting along. I'm sure that if any problems exist, they can be rectified quickly."

"Those stories made me so mad," Johnson said. "I was very embarrassed too. My first reaction was 'what will the band think?' What would I do away from AC/DC? The story started in London, but I don't know why. It's a load of crap."

Despite Johnson's vehement denials, this breakup story is just the latest in a series of developments that have seen AC/DC fall from the multi-platinum pinnacle they attained in 1980 with the release of **Back In Black**. Since then, the group's erratic recording and touring schedule, as well as the emergence of a new generation of flashier and faster hard rock bands, has served to usurp AC/DC from a dominant position atop the heavy metal throne. While Angus Young in particular, continues to maintain a "What, me worry?" public persona, the pressures of keeping AC/DC's rock machine running smoothly have begun to wear heavy on the soul of the diminutive guitar demon.

"We've never been a band that is very concerned with how much money we make," Angus stated. "If we had never gotten out of playing clubs I think we'd still be out there playing as often as we could. We play rock and roll because we enjoy it, not because of the money or the flashy people who you can have as your friends. People never seem to believe me when I say that, but it's true. We really couldn't care less how many copies an album sells. We make the best music we can — stuff we really like — and if it sells a lot of copies that's great. If it doesn't, we're not very concerned."

Even so, there's no denying, that in many ways AC/DC's latest album is a "make or break" LP. If the band hopes to maintain their hold in rock's upper echelon, it must sell more copies than

its predecessor, **Flick Of The Switch**, which barely sold 700,000 copies — one-tenth the number of **Back In Black**. The group must also show the willingness to write songs geared for American radio airplay. With FM playlists becoming more and more restrictive, unless AC/DC manages to produce another ode that matches the quality of their past successes, trouble may ensue.

"We are expecting big things from the band this time around," a record label spokesperson explained. "They're very enthusiastic about the new material, and no matter what they say, they were a little hurt that the last LP didn't sell as well as some of their earlier ones. They have a great deal of

pride, which has always been one of the things that's made AC/DC a great band. They never take anything for granted. They knock themselves out from the first note they record to the last."

With this swirl of controversy welling up around them, let us give the inimitable Angus the last word on the matter of AC/DC's future:

"This band will stay around for as long as it's still fun for us," he said. "It's really as simple as that. No one can pay us enough to record or tour if we don't enjoy it. But for me, this is still a great deal of fun. We get to travel the world and have a great time. Why would anyone want to give that up?" □

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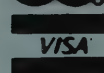
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ALCATRAZZ™

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Graham Bonnet Leads Revitalized Unit Into Action.

by Andy Secher

Graham Bonnet wants success so bad he can taste it. Sure, the James Dean look-alike with the slicked-back blond hair has enjoyed a share of fame and fortune during his stints with such major league attractions as Rainbow and the Michael Schenker Group, but now fronting his own band, Alcatrazz, Bonnet craves public attention like never before.

"I'd like the band to become huge," he said with a laugh. "I'm not making music just for the sake of art. The type of material we play sounds best when we're in a packed arena, and to reach that status you've got to sell a lot of records. That's what we're determined to do this time. Getting the new album out wasn't the easiest thing in the world, and we want to make the most of the opportunity it has given us."

One of the major problems Alcatrazz faced in making the record in question, *Disturbing The*

Peace, was the fact that the band's record company, Rocshire, had gone out of business soon after the recording of the group's debut LP, *No Parole From Rock 'n' Roll*. For months Alcatrazz lived in rock and roll limbo with their contract tied up in litigation and their career hanging in the balance. It wasn't until late last year that the group's legal problems were cleared up, and after signing with a new label the realigned band — featuring new guitarist Steve Vai, who had replaced the mercurial Yngwie Malmsteen — ventured into the studio to begin work on their second album.

"The situation with Rocshire was truly a nightmare," Bonnet explained. "We were all very enthusiastic about the label and the people who were running it until we were told that the president of the company had been skimming all the profits. Suddenly the label just disappeared and we weren't receiving a dime from anyone. It's a little like waking up one day when you're a child and finding that your

parents have packed up everything and left you behind. Thankfully, we stuck together and emerged with a better deal than we had before."

Of course, Alcatrazz didn't totally stick together. Malmsteen deserted the sinking ship when it looked as if Alcatrazz might disappear into the morass of rock oblivion. While Bonnet is quick to admit that the Swedish axe master is a brilliant guitarist, he is far from sorry to see Malmsteen out of Alcatrazz.

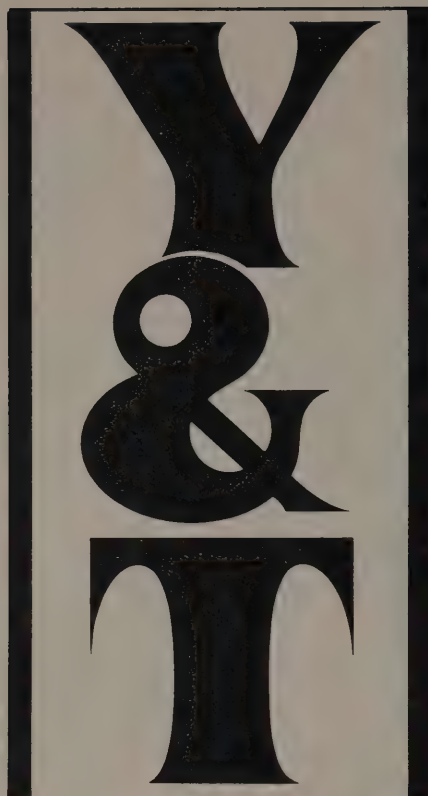
"I've worked with my share of guitar heroes over the years," he said. "After all, Ritchie Blackmore and Michael Schenker don't have to take a back seat to anyone. But Yngwie may have been the most difficult to work with. To say that he has an ego would be understating the situation drastically. I don't want to bad-mouth him, because he is an exceptional talent, but I'm glad Steve Vai doesn't feel the need to place a solo in spots where solos really aren't needed."

On *Disturbing The Peace*, Vai's tight, energetic guitar work has given Alcatrazz a more streamlined and powerful sound than they displayed on their debut disc. Such cuts as *God Blessed Video*, *Painted Lover* and *Mercy*, show Bonnet, Vai, keyboardist Jimmy Waldo, bassist Gary Shea and drummer Jan Uvena ready to join the top ranks of metal mavens. It's a position Bonnet feels the band is well prepared to assume.

"Everyone in this group has had previous experience with successful bands," he said. "You know my history, and Steve was with Frank Zappa until we 'stole' him away. Jimmy and Gary were in a band called New England which released a number of albums a few years back. Together we bring a lot of know-how into this group. The idea of success certainly doesn't scare us. We know what has to be done to be successful, and more importantly we know what to do once we get there." □



Alcatrazz (left to right): Steve Vai, Jan Uvena, Jimmy Waldo, Graham Bonnet, Gary Shea.



American Rock Veterans Take One More Shot At The Top.

by Rick Evans

"Y & T has always been a live band," the group's lead guitarist/vocalist Dave Meniketti stated recently. "There's a certain excitement and energy you can communicate on stage that you just can't get in a recording studio no matter how hard you try. I wish I knew why that was, but it's true for almost all bands. When there are 10,000 people out front cheering you on, you start playing with a reckless abandon that you just can't match anywhere else."

For living proof of Meniketti's words, one only need listen to Y & T's new live EP, *Open Fire*, to hear what in/concert rock excitement is all about. On such pedal to the metal rockers as *Lipstick and Leather*, Meniketti and bandmates Leonard Haze (drums), Joey Alves (guitar) and Phil Kennemore (bass) have created a series of blistering tracks that not only chronicle the long, often frustrating career of Y & T, but prove once and for all that they rank among America's premier exponents of the hard rock form.

"We've been wanting to do a live album for a long time," Meniketti explained. "The problem wasn't with the tapes we had — which really smoked — but more with timing, which has been the story of our career. It's a known fact that live albums just haven't been selling over the last few years. Except for the Scorpions' recent live set, I can't even think of a hard rock band that's attempted to release a live album in years. It didn't make much sense for us to do one when far more powerful bands than Y & T were deciding against it."

"We know that our live tracks are great," he added. "We kept talking to the record company about doing a live album and they came back to us with the compromise idea of doing an EP. That way we could put out something that was less expensive, but still very entertaining. It should work out great

for us. Radio's already picked up on it, and once more people get a taste of what we can do, it will open up a lot of doors for us. We need that break."

As Dave explained, a "break" would be the perfect way of soothing the numerous bumps and bruises that Y & T have suffered over the years. Originally formed in 1976 as Yesterday and Today, the band released two near legendary LPs for London Records before that label permanently closed up shop in 1980. After a switch of labels — and a shortening of their name — Y & T set out to prove that they were America's number one Heavy Metal Band. The trouble was, back in the early 1980's nobody seemed to care much about Y & T's brand of mayhem, especially radio programmers.

"We were playing hard rock when there was virtually no other American band doing that," Meniketti said. "I remember going to some very prestigious European music festivals and being the only band from the States on the bill. We were very proud of what we were doing; holding up the banner of American hard rock when nobody else was doing so. Unfortunately, now I see a lot of groups who started out long after we did sailing to the top of the charts with platinum albums while we're still trying to get the recognition we deserve. It's very frustrating."

Meniketti hopes that the band's live EP will be the key to promoting Y & T from cult status to join the likes of Motley Crue and Ratt at the apex of the American rock rankings. "I don't see why it can't happen," he stated. "The music's there. Maybe our image isn't as flashy as some people's but that's not really important. Image can only carry you so far, then skill has to take over. When it comes to talent, I'll match ours against anybody's." □



Y & T (left to right): Joey Alves, Dave Meniketti, Leonard Haze, Phil Kennemore.

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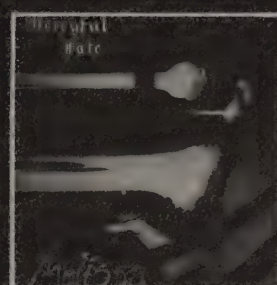
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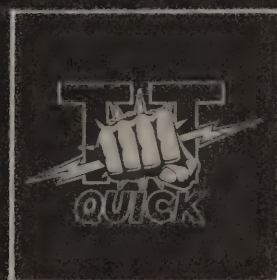
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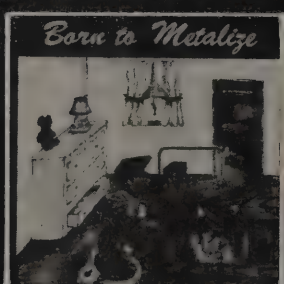
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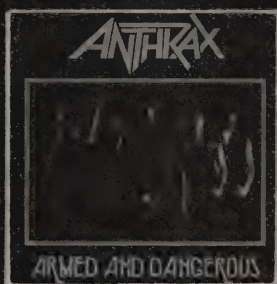
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Shooting stars

by Charley Crespo



Savatage

First formed seven years ago, Savatage went through several personnel and name changes before settling on a lineup consisting of Jon Oliva on vocals, his brother Criss on guitar, Keith Collins on bass and Steve "Dr. Killdrums" Wacholz on drums. This incarnation soon started attracting hordes of enthusiastic head bangers to shows throughout the band's home state, Florida. Savatage's first album, **Siren**, was released regionally and garnered some airplay, but the big break came via a live performance when Savatage opened for Zebra. There, the group was "discovered," and consequently signed to an international recording contract. Savatage's attempt to break into the big time is called **Power Of The Night**.



220 Volt

220 Volt is the electric current in Sweden. It's also the name of a heavy metal quintet from Ostersund, a small town in the north of Sweden that also gave Ann-Margret to the world. 220 Volt started in 1979, and from the very beginning worked on original compositions while drawing inspiration from Black Sabbath, Deep Purple and Kansas. The youthful musicians one day ventured to Stockholm to record a single. Somehow, this single found its way to WMSC-FM in New Jersey and became one of the most requested records on its playlist. Encouraged by the unexpected attention, the group recorded a demo tape and went back to Stockholm, this time seeking a recording contract. By 1983, CBS Sweden had released a debut LP, **220 Volt**, in the Scandinavian countries, Holland and Japan. A second album, **Power Games**, was released in 1984. America is being introduced to 220 Volt via a third album, **Mind Over Muscle** and a video for the track *It's Nice To Be A King*.



Trash

Trash was formed in Stockholm in 1982 by lead vocalist Tony-Roy Taylor and guitarist Mike "Mojo" Moadem, and now also includes guitarist Gene Ball, bassist Cay Coda and drummer Hempo Hobo, all of whom acknowledge such diverse influences as AC/DC, Deep Purple, Lou Reed, ZZ Top and Muddy Waters. All five members of Trash have played in Sweden with other successful heavy-rock bands, some with platinum and gold discs to their credit, so it wasn't too hard for Trash to gain a regional following. The group's debut LP, **Watch Out**, was heard throughout Europe. A second album, **Burnin' Rock**, is the group's bid to gain an American following.



Boss

"We don't take ourselves deadly serious," states Scott Ginn, bassist for Boss. "We play this music because we love it, it's as simple as that. It's much more like Van Halen — kind of tongue in cheek, with an emphasis on fun and games and a good time."

Boss was formed three years ago in Australia by a group of veteran musicians. Ginn was a member of Cheetah before joining Boss. Vocalist Craig Csongrady formerly served in both Heaven and Fat Lip. Guitarists Kevin Pratt and Peter Sutcliffe performed in Dapto. Drummer Peter Heckenberg had been in Topaz, Fandango and the Honeymoon. Boss opened Australian dates for Def Leppard, Divinyls and Cold Chisel before headlining its own shows last year. The repertoire developed and resulted in **Step On It**, their debut LP. Ginn says Boss' music is "about love and good times and all the things our audience experiences — deep, meaningful one-night stands."



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Tawni Fotya

Roger Glover (left) and Ritchie Blackmore: "There's not necessarily only one leader in this band."

Deep Purple



beyond the limits

by Andy Secher

British Legends Begin Work On Next Platinum Platter.

The members of Deep Purple won't admit that the platinum success of their reunion album, *Perfect Strangers*, was a surprise to them. Nor would anyone in the quintet ever say that they didn't expect to sell out their 32 date American tour. To guitarist Ritchie Blackmore, vocalist Ian Gillan, bassist Roger Glover, keyboardist Jon Lord and drummer Ian Paice, the return of Deep Purple to the upper echelon of rock society was guaranteed a year ago — at the moment they agreed to reform. Underneath the musical swagger and macho bravado, however, lurks the thankful hearts of five men who only a few months ago wondered if their attempts to resurrect one of rock's great bands would be anything more than an idle folly. Recently we had the chance to talk to Glover about the facts — and the fiction — behind the incredible resurrection of Deep Purple.

Hit Parader: When did you sense that the Purple reunion was actually going to work? Was there a moment on the road when you suddenly said to yourself, "Hey, we pulled it off?"

Roger Glover: It was never as clear cut as that. I will admit there was a bit of apprehension in the back of my mind when we first got back together. After all, we had broken apart under less than ideal circumstances, and while those wounds were a decade old, I wasn't sure if they'd reopen or not. Once we began rehearsing for the album and tour I felt we'd be alright, but there was that feeling that things could fall apart at any moment. Thankfully, everything went well.

HP: Why is it that the same people who were constantly at each other's throat a decade ago were able to pull off one of the great comebacks in rock history?

RG: The simple answer would be that we've grown up. We're all a little more secure with ourselves and our careers, so we now have a greater appreciation for each other and the music we make than we did in the past. There is a chemistry that occurs when we're together that none of us have been able to find in other bands. We recognize that chemistry as being what makes Deep Purple special.

HP: Last time around you had the reputation as prima donnas. Deep

Purple was the band that never rehearsed, and always preferred a party to work. How true was that image?

RG: (Laughing) It was fairly accurate — perhaps too accurate. It wasn't that we didn't want to rehearse, it was more that we didn't feel the need. When we toured behind albums like *Machine Head*, we were playing six or seven nights a week. When you do that, there's very little reason to get together and practice. Where we suffered was after the release of the album *Who Do We Think We Are?* We never practiced any of the songs on that LP, so when we toured we didn't do any new tunes. That wasn't the smartest way to do things.

HP: How safe is it to say that Ritchie Blackmore is the leader of the band? It seems that he has almost total control of what's going on during a concert.

RG: This band doesn't necessarily have one leader. As it happens, Ritchie is responsible for directing many of the jams we perform on stage, so we look to him to signal when he's finished playing a solo. We try and change our jams every night. Sometimes they can go for five minutes, the next night we can play for 15. That's why he looks like he's in charge on stage. There's no denying that he's a main catalyst behind the band, but we all have our roles to play.

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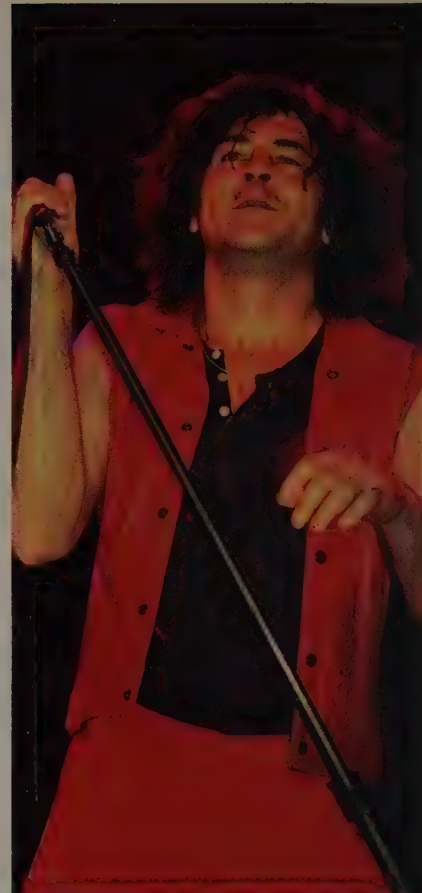
HP: What's next for Deep Purple? Will there be another album?

RG: Of course. When we first got back together we told everyone that this wasn't a one-off proposition. We were determined to make Deep Purple an ongoing venture that would add to the legacy the group had created. The only way to do that would be to release albums at regular intervals and tour to support them. We have no intention of pushing ourselves too hard — that was one of the downfalls we had in the past — but we will be going back into the studio soon to kick around some ideas for the next record. In fact, we're all looking forward to it.

HP: Do you think there will be less pressure on you this time?

RG: I don't think there was that much pressure on us last time. Nobody had great expectations of us. There was a lot of curiosity, but I didn't hear too many people say that they were expecting a great album from us. That's why when we delivered a great album everyone was so pleased. Perhaps there's more pressure on us now than before, because this time people know that we're still capable of creating music of outstanding quality.

HP: Many people felt that **Perfect Strangers** picked up where an album like **Machine Head** had left off. Do you



Ian Gillan: He remains one of rock's inimitable vocal talents.

feel that way or do you see substantial growth in the band over the intervening decade?

RG: It was interesting when we first went back to the old albums to learn the material for the tour. We had actually forgotten most of the songs (laughs). When we started listening, Ritchie turned to me with a pained look on his face and said, "I thought we were better than that." It was true. The music was exciting, but I think we've all improved as musicians over the years. It's not like we've been sitting at home counting our money. We've all been actively involved with recording and touring, and our skills have naturally matured and grown. Yes, I feel **Perfect Strangers** may have picked up where our earlier albums left off, but musically there's a major jump ahead.

HP: Obviously you made a lot of money over the last year. Has that changed your attitude towards going back on the road for six months next year?

RG: Not at all. We're playing music together again because we enjoy it. You can't put a financial ticket on something you enjoy. We'll stick together for as long as this stays fun. After that money won't keep us together. We're motivated by making great music, and for Deep Purple that's the way it should always be. □

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ROCK BOTTOM PRICED IMPORTS



The following list consists of the British pressings of all KISS albums highly requested for their sound quality

1999 KISS Alive I (2LP)	799 Hotter Than Hell
1999 KISS Alive II (2LP)	799 KISS (=first LP)
1999 Double Platinum (2LP)	799 Kick It Up
799 Creatures of The Night	799 Unmasked
799 Destroyer	799 Love Gun
799 Dressed To Kill	799 Rock 'n' Roll Over
799 Dynasty	799 The Elder
	799 Animalize

ATTENTION All above KISS albums are also available on cassettes at the same price as LP records. Please specify in your order if you want tapes or records!!!

Not too many KISS fans know that the famous KISS logo is legally banned in West Germany (due to its resemblance to the Nazi SS sign). Therefore all German KISS albums feature an alternate version of the logo produced for the German market only — a real collector's item!!!

1999 KISS Alive I (2LP)	799 Hotter Than Hell
1999 KISS Alive II (2LP)	799 Kick It Up
1999 Double Platinum (2LP)	799 KISS (=first LP)
799 Creatures of The Night	799 Love Gun
799 Destroyer	799 Rock 'n' Roll Over
799 Dressed To Kill	799 The Elder
799 Dynasty	

ATTENTION The German KISS albums are available ONLY as records — no cassettes!!!

There is more good news from Germany — the rare KISS members solo albums are still available over there! Rush your order — supplies are limited!!!

- 899 Gene Simmons
- 899 Paul Stanley
- 899 Peter Criss
- 899 Ace Frehley
- 899 The Best of Solo Albums
- 899 Peter Criss Let Me Rock You

If you have a good stereo and want to enjoy the KISS music in its full quality sound you need the Japanese audiophile pressings!!!

1499 Animalize	1499 Destroyer
2499 Alive I (2LP/2499 Alive II (2LP)	1499 Rock 'n' Roll Over
1499 KISS (=first album)	1499 Hotter Than Hell
1499 Dressed To Kill	1499 Dynasty
	1499 Unmasked

ATTENTION The Japanese KISS albums are NOT available on cassette only as records!!! Please rush your orders — we have only some 50 units per title for sale AND THAT'S ALL THERE IS — nothing more coming in as they are all out-of-print in Japan (except of Animalize!!!)

Also available as Japanese pressing
1599 Kick It Up (Please note the album has completely different cover with the guys having the make-up on!)
1599 Kiss Killers (An album never released in the USA — The Japanese version has two more tracks than the European!!!)
1599 Paul Stanley Solo Album (only 21 copies left!!!)

AND WE HAVE MORE FOR YOU

There have been 10 KISS 7" in 45s released in Japan in the past few years all in beautiful picture sleeves and with printed lyrics. Unfortunately all of them are out-of-print. But don't worry — we succeeded to arrange a new limited pressing of 300 pieces each

599 All Hell's Breakin' Loose/Gimme More
599 Kick It Up/Not For The Innocent
599 I'm A Legend/Tonight/Love Gun
599 The Death/Escape From The Island
599 I/Just A Boy
599 Talk To Me/Easy As It Seems
599 Hard Luck Woman/Detroit Rock City
599 I Was Made For Loving You/Belt
599 Tomorrow/Naked City
599 Shandi/She's So European

Also available is the single (with picture sleeve)
599 Thrills In The Night/Murder In High-Heels
Please remember that only 300 pieces each have been made — rush your orders to avoid a disappointment!!! Obviously the 45s are NOT available on cassettes. We also still have in stock a limited number of the European press of
999 KISS Killers (An album not released in the USA!)

You can have that one on LP record or on a cassette (at the same price).

STILL NOT ENOUGH? HERE WE GO AGAIN!!!

2999 KISS An Interview with Paul Stanley & Gene Simmons A set of 4 different full color PICTURE DISCS from England. Maybe you remember us advertising this item before — well, it sold out so quickly that we did everything we could to arrange a re-issue for us only (it was out-of-print) And again we urge you to order quickly — it will hardly last more than a few weeks!!!
1499 KISS Killers — as a PICTURE DISC (European version!!!) Now we talk a real rarity! Only 1,000 units are manufactured and all of them exclusively for us!!! According to the record company it is a one-time deal only no new pressing will be considered!!!
699 KISS I Was Made For Loving You/Hard Times (long versions) West German 12" in picture sleeve, very rare. Limited supply!!!
Well so much for our expanding KISS stock. There will be more soon

IMPORTED 12 in 35s

All items are in beautiful PICTURE SLEEVES (except of picture discs, naturally). Many songs are either unreleased elsewhere, or are extended or alternate remixes, different from album versions.
Attention: Only those clearly marked CASSETTE are available in tape form otherwise only as records!!!

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- 599 ACCEPT Balls To The Wall/Losing More Than You've Ever Had (1st ed.)
- 599 DIO Holy Diver/Evil Eyes (non-LP) Don't Talk To Strangers
- 599 DIO Rainbow In The Dark/Stand Up & Shout (live)/Straight Through The Heart
- 599 DIO We Rock/Holy Diver (live)/Rainbow In The Dark (live)
- 599 DIO Mystery/Eat Your Heart Out (live)/Don't Talk To Strangers (live)
- 799 DURAN DURAN Carnival (very rare 4-track EP, 4 remixed hits)
- 799 DURAN DURAN The Wild Boys (4 diff. mixes, Japanese import)
- 599 FRANKIE GOES TO HOLLYWOOD Relax (Don't Do It)/Relax (Sex Mix)
- 599 FRANKIE GOES TO HOLLYWOOD Two Tribes (2 mixes)/War
- 599 FRANKIE GOES TO HOLLYWOOD The Power of Love (+3 tracks)
- 599 IRON MAIDEN 2 Minutes To Midnight (+2 prev. unrel. tracks)
- 799 IRON MAIDEN 2 Minutes To Midnight (same as above) PICTURE DISC
- 599 IRON MAIDEN Aces High/Number of The Beast (live)/King of Twilight
- 799 IRON MAIDEN Aces High (same as above) PICTURE DISC
- 599 IRON MAIDEN Flight of Icarus/I've Got The Fire (limited edition!)
- 599 IRON MAIDEN Maiden Japan
- 599 IRON MAIDEN Run To The Hills/Total Eclipse (Limited edition!)
- 599 IRON MAIDEN The Trooper/Cross-Eyed Mary (Limited edition!)
- 599 IRON MAIDEN Twilight Zone/Wrathchild (2nd edition!)
- 599 IRON MAIDEN Women In Uniform/Driver/Phantom of The Opera (live)
- 799 JUDAS PRIEST Green Manalishi/Breakin' The Law/Another Thing Comin' (Deluxe Japanese 12 in. all three tracks live, very limited!!!)
- 599 LOUDNESS Road Rage/Shinkiro (both tracks prev. unreleased)
- 599 MANOWAR All Men Play On To Mountains (Deluxe cover, 1st edition!)
- 599 METALLICA Creeping Death/Am I Evil/Blitzkrieg (British press)
- 599 METALLICA Creeping Death (as above) PICTURE DISC
- 599 MISSING PERSONS Words (ultra-rare first 4-track EP, out-of-print!!!)
- 599 MOTLEY CRUE Too Young To Fall In Love (remix) + 2 more tracks
- 599 MOTLEY CRUE Look That Killa/Piece of Your Action/Live Wire
- 599 OSBOURNE Ozzy So Tired/Waiting For Darkness + 3x live Bark At The Moon/Paranoid/Suicide Solution (total time 24 mins!)
- 599 PRINCE Let's Go Crazy (remix) Erotic City
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- 599 PRINCE When Doves Cry (2 versions)/Seventeen Days
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- 799 SCORPIONS Big City Nights/Back Boys Running Wild PICTURE DISC
- 599 TOKYO BLADE Madame Guillotine (British press)
- 599 TWISTED SISTER We're Not Gonna Take It (+3 live tracks)
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- 599 TWISTED SISTER I Am I (1st Mix) + 3x live: Tear It Loose/Destroyer/It's Only Rock 'n' Roll
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- 599 VAN HALEN Jump/House of Pain
- 599 VAN HALEN Panama/Girl Gone Bad/Dance The Night Away
- 599 VAN HALEN Hot For Teacher (3-track British press)
- 699 VENOM Manitu/Woman (devil-head-shaped PICTURE DISC)
- 599 WASP School Daze/Paint It Black (non-LP B-side!!!)
- 599 WASP I Wanna Be Somebody/Tormentor
- 599 WASP Love Machine/Paint It Black (deluxe Jap. import, rare!!!)
- 599 WHITESNAKE Give Me More Time/Need Your Love So Bad (non-LP)

IMPORTED 7 in 45s

All items are in nice PICTURE SLEEVES (except of picture discs, naturally).
1099 AC/DC Interview (2 diff. discs) PICTURE DISC SET
1599 DIO Billy Interview (3 diff. discs) PICTURE DISC SET
699 IRON MAIDEN Talking To Iron Maiden (7 in. British import) PICTURE DISC
1999 JACKSON MICHAEL Singles Collection (9 discs, all his hits)
599 POLICE Interview (2 diff. discs) PICTURE DISC SET
599 SADE Interview (1 disc) PICTURE DISC SET
799 WASP School Daze/Paint It Black (British 7 in. single picture sleeve non album B-side now out-of-print limited supply!!!)
599 WHITESNAKE Love Ain't No Stranger/Slow 'n' Easy (picture sleeve British press w/ free patch, very limited — call first!!!)

CASSETTES

- 799 DEMON The Plague (European import)
- 799 ELFR J DIO Trying To Burn The Sun (British import, just released)
- 799 ELFR J DIO Carolina County Ball (European import, just released)
- 499 JUDAS PRIEST Hell Bent For Leather (6-track, British import)
- 799 MANOWAR Sign of The Hammer (British import)
- 799 METALLICA Ride The Lightning (British import)
- 999 QUEENSRYCHE The Warning (British import)

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- 1199 JIMI HENDRIX Kiss The Sky
- 1299 IRON MAIDEN Powerslave
- 1199 KISS Animalize
- 1199 KISS Kick It Up
- 1199 KISS Unmasked
- 1199 NGWIE WALMSTEEN Rising Force
- 1299 PINK FLOYD Dark Side of The Moon
- 1299 PINK FLOYD Meddle
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- 799 AVENGER Blood Sports (back in stock again, British press)
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- 999 DEEP PURPLE In Rock (with free poster) PICTURE DISC
- 799 DIANNO DiAnno (a solo LP by ex-Iron Maiden vocalist, blue vinyl)
- 999 DIANNO DiAnno (same as above) PICTURE DISC
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- 899 DIO Mystery (this second Japan-only mini-album, 1st edition)
- 899 DURAN DURAN Nite Romantics (Japanese mini-album)
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(All imported from England)

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270827 <small>(Mercury)</small> BEST OF ROD STEWART Vol. 2	305359 <small>(Columbia)</small> Bruce Springsteen THE RIVER	317149 <small>(Full Moon/Epic)</small> DAN FOGELBERG GREATEST HITS
320705 <small>(Capitol)</small> BOB SEGER & THE SILVER BULLET BAND LIVE BULLET	331579* <small>(CBS Associated Labels)</small> ERIC CLAPTON, JEFF BECK & JIMMY PAGE—WHITE BOYS BLUES COMPLETE RECORDS	33378* <small>(CBS Associated Labels)</small> SLADE ROGUES GALLERY

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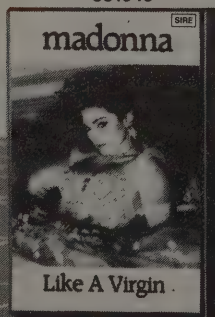
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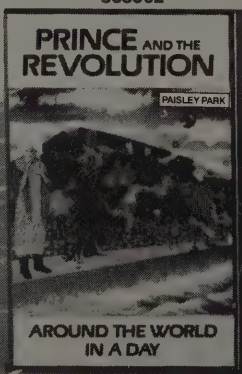
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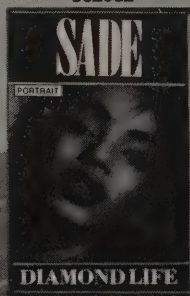
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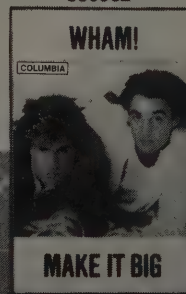
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How the Club operates: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for each musical interest...plus hundreds of alternates from every field of music. In addition, up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you need do nothing—it will be shipped automatically. If you prefer an alternate selection, or none at all, fill in the response card always provided and mail it by the date specified. You will always have at least 10 days to make your decision. If you ever receive

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The tapes and records you order during your membership will be billed at regular Club prices, which currently are \$7.98 to \$9.98—plus shipping and handling. (Multiple-unit sets and Double Selections may be somewhat higher.) If you decide to continue as a member after completing your enrollment agreement, you'll be eligible for our money-saving bonus plan.

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Special Start-Your-Membership-Now Offer: you may also choose your first selection right now—and we'll give it to you for at least 60% off regular Club prices (only \$2.99). Enclose payment now and you'll receive it with your 11 introductory selections. This discount purchase reduces your membership obligation immediately—you'll then be required to buy just 7 more selections (instead of 8) in the next three years. Just check the box in application and fill in number you want.

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Van Halen, Foreigner | <input type="checkbox"/> SOFT ROCK
Madonna, Lionel
Richie, Billy Joel | <input type="checkbox"/> POP
Barbra Streisand, Barry
Manilow, Neil Diamond |
| <input type="checkbox"/> COUNTRY
Willie Nelson, George
Jones, Oak Ridge Boys | <input type="checkbox"/> EASY LISTENING
Carpenters, Mantovani
Orch., Johnny Mathis | <input type="checkbox"/> CLASSICAL
(no 8-tracks) |
| | | <input type="checkbox"/> JAZZ (no 8-tracks) |

☐ Mr.
☐ Mrs.
☐ Miss
(Please Print) First Name Initial Last Name

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State Zip

Do you have a telephone? (Check one) ☐ Yes ☐ No 248/F85

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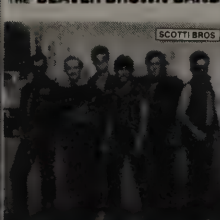
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by Jodi Summers Dorland

Each month *Hit Parader* journeys back in time with a rock and roll star. This month's time traveler is the Scorpions' powerhouse drummer, Herman Rarebell.

"My mother tells me that I used to bang around the kitchen on pots and things when I was five years old," recalled Scorpions' drummer Herman Rarebell.

Picture skinbasher Rarebell in Saarland, Germany terrorizing his family with constant pounding throughout his childhood. Fortunately for everyone involved, this annoying obsession has turned into a lucrative career.

"I started playing drums when I was 14 years old," Rarebell remembered. "The reason I took up drums was because of a school band I was in. There were five of us and the other four played guitar — the drums were all that was left. So, I went to a music store and bought myself a very small drum kit consisting of one bass drum, one snare drum, one tom-tom and two cymbals."

Rarebell became so obsessed, that at 17 — an age where most kids are thinking about sports and girls — Herman decided he wanted to be a professional musician. Within a year he got his first "real" job, playing at an American soldier's club in Germany — pounding out the beat to tunes by the Beatles, Stones, Kinks and Yardbirds.

After two years of playing cover versions, Herman decided to get serious about his career. He moved home to study at the Music Academy of Saarland. But, Herman didn't complete the program.

"After a year and a half I got bored," he explained. "Not with classical music, but the drums were basically the snare drum, tympani and cymbals. They never taught you any foot pedal work. So, I decided to go to England to play rock and roll."

Rarebell arrived in England in 1971, a time when the British rock scene was in full swing. The Beatles had just broken up, the Rolling Stones were riding high, and Led Zeppelin and Eric Clapton's Derek

Herman Rarebell



Herman Rarebell: "My body just couldn't take my lifestyle."

And The Dominoes were both in their heyday. Rarebell gigged with a variety of bands for the next six years, but for one reason or another, his groups went nowhere fast.

The fickle finger of fate did its thing one night in 1977. Rarebell was in a club called **the Speakeasy** when he ran into an old friend — Michael Schenker, who was then playing guitar in UFO.

"Michael said to me, 'My brother's band is called the Scorpions and they're looking for a drummer,'" revealed Rarebell. "So I said, 'Okay, I'll go for the audition.' They liked my playing and Rudolf asked me to move back to Germany. I said, 'Let's do it.' And the rest you probably know."

Although the Scorpions had been through almost 10 drummers in the five years prior to Rarebell's joining, once he set up shop with his massive double-bass drum kit, the band knew they had found their man. As Rarebell put it, "We're all family. We may have arguments, like anyone else, but no one would ever leave the band."

Indeed, Rudolf Schenker, Klaus

Meine, Matthias Jabs, Francis Buchholz and Rarebell have stood by one another in times of need. There was the time in 1982, while the Scorpions were recording the LP **Blackout**, that Meine developed nodes on his throat. The band waited until he recovered instead of using another vocalist. And, only two years ago, a situation occurred when the members of the Scorpions had to stand by Rarebell in his time of need.

"My body couldn't take my lifestyle," Rarebell stated candidly. "I used to get up in the morning and drink half a bottle of whiskey and take about two lines of cocaine and then go and play. I enjoyed it. But then I collapsed in the studio, I just fell off the drum kit. The next thing I remember after that was the doctor banging on my head saying, 'Wake up.' So I did. If I had gone on like that, I'd be dead now, like John Bonham or Keith Moon."

"I was wondering the other day why all these drummers are so crazy. I figured it must be the drums. If you bang a snare for 20 years, it gets into your brain and fucks it up." □

The Kings Of

Lynn Goldsmith/LGI

Kiss in their heyday (left to right):
Gene Simmons, Paul Stanley, Eric
Carr, Ace Frehley.

Shock Rock

The Wild And Wacky World Of Rock Outrage.

by Andy Secher

From its earliest days, the shock value of rock and roll has remained one of the form's most endearing qualities. From the ancient times when groups like the Beatles and Rolling Stones outraged parents with their long hair and tight pants, to the mind-boggling exploits of such current stars as Motley Crue, Twisted Sister and W.A.S.P., rock has maintained its desire to occasionally give straight-laced society a good old kick in the ass.

"To me rock is theater, electric vaudeville," W.A.S.P.'s Blackie Lawless said. "It's the

place where you can do just about anything and get away with it. It's a zone where rules and

restrictions are just totally thrown out the window. It's like controlled anarchy — if there is such a thing.

We spit blood and throw raw pieces of meat into the crowd. We're not trying to make any great social statement; we're just trying to entertain and give the people who come to see us a good time."

While some may say that shock rock began with the first hip swiveling antics of Elvis Presley on the **Ed Sullivan Show** back in the mid-1950s,



Mark Weiss
Twisted Sister's
Dee Snider

rock's first true king of theatrical presentations was a strange English character named Arthur Brown, who in 1967 took to the stage in costumes that would be set on fire as he climbed up a 10 foot cross. While Brown's antics made little lasting impact on the rock world outside of his hit single, *Fire*, one aspiring rocker who viewed Brown's stage histrionics with more than passing interest was an Arizona-based rocker named Vincent Furnier, who a few years later, then known as Alice Cooper, convinced the world that shock rock could be commercially profitable as well as outrageous.

Utilizing bizarre facial makeup, as well as stage props like guillotines and boa constrictors to highlight his metallic in

concert presentations, Cooper soon took the rock world by storm. Quite simply, no one had ever seen anything like him before — he was unique, he was innovative, and most importantly he was someone that everyone's mother instantly hated.

"The things we did with the snakes and the makeup were there to get a reaction out of people," Cooper explained. "I didn't care if that reaction was positive or negative — as long as people noticed us. When we started out we could literally clear out a club in minutes. People didn't know how to react to us so they left. I realized that if I could turn that negative energy around, I'd have it made."

One of Cooper's strengths was that in addition to his over-the-top stage lunacy, he was able to write and record a

series of highly appealing pop/metal anthems like *Eighteen* and *School's Out*. In conjunction with his image, his strong musical foundation made him a force to be reckoned with on the mid-'70s rock circuit.

Two New York-based bands picked up on Cooper's tactics at about that time, Kiss and Twisted Sister. While the Sister would remain hidden in clubs for the better part of the next decade before finally breaking loose, Kiss expanded on Cooper's pioneering efforts, quickly blossoming into one of the most successful rock machines in music history.

With each of the band's members assuming an easily identifiable persona — bassist Gene Simmons a demon, guitarist Paul Stanley a "star child," drummer Peter Criss a cat and guitarist Ace Frehley a space man — Kiss were comic book heroes that came to life on the rock stage. Using billowing

smoke clouds, guitars that shot lazer beams, plus side show tricks like blowing fire, Kiss single handedly brought heavy metal from its underground origins into the minds and imaginations of the masses.

"You've got to remember that when we started out John Denver was the biggest act around," Simmons stated. "We wanted to be everything that he wasn't — loud, dirty and crazy. We wanted to look like we had crawled out from under a rock somewhere in hell. We wanted parents to look at us and instantly want to throw up."

Kiss' philosophy worked like a charm, bringing the wrath of parents and religious



Jeffrey Mayer

Alice Cooper: The things we did on stage were designed to get a reaction out of people.

groups down on them. Still, despite being branded "satanists" by those who didn't understand the group's theatrical nature, the Kiss juggernaut continued on undaunted. "The people who were protesting against us didn't realize that they were just focusing more attention on us," Stanley explained. "There was nothing they could do to hurt us."

After Kiss had reached the top of the rock realm on this side of the Atlantic, in England Ozzy Osbourne sprung from his decade-long stint as lead vocalist for Black Sabbath, to create a new kind of shock rock. Making a habit of decapitating a variety of live animals with his teeth, and disrupting record company meetings by swinging from chandeliers with his

pants around his knees, Ozzy soon gained international acclaim as a certifiable loon. Of course, in reality, Osbourne was only crazy like a fox.

"I needed to generate interest in my solo career," Ozzy said. "And I knew I had to do just about anything in order to get it. I was drunk all the time anyway, so I didn't even know what I was doing. I must have been a bit sick; after all a sane man doesn't bite the head off a bat on stage. I almost got rabies and died."

Still, the people loved Ozzy's unpredictable antics. Whether they attended his shows to see him "saw the legs off the guitarist" or to hear his music is debatable, but no one can deny that Osbourne's contributions to the lore of heavy metal will never be matched.

In fact, Osbourne's unique personality has been a primary influence on a new generation of shock rock masters, bands like Motley Crue and W.A.S.P. The Crue's Nikki Sixx, a close friend of Ozzy's, explains why; "When we were still a fairly new band, we had the chance to tour Europe as Ozzy's opening act. We were doing a lot of stage tricks, but after we saw him and the way he controlled the crowd, we changed our focus a little. There's no question that he's the best at what he does."

While Sixx may feel that Ozzy is the master of the shock rock form, judging by audience response and album sales figures, the Crue has emerged as the most successful metal band of the 1980s. Drawing on the musical and theatrical influences of Kiss and Aerosmith, the Crue has captured the hearts of America's teenaged masses with tunes like *Looks That Kill* and *Too Young To Fall In Love*. Their wild off-stage antics, however, have drawn just as much attention as their music, with

Kipp Lewis



W.A.S.P.'s
Blackie Lawless

tales of hedonistic excess of debauchery filling the press. Despite a flood of negative reactions from church leaders and family groups, the Crue's popularity only continues to grow.

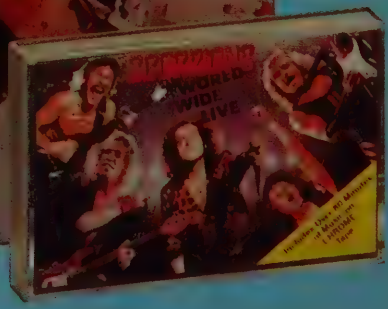
"We're a band that a lot of people just love to hate," Sixx stated. "We're not going out of our way to convince everyone how sweet and wonderful we are. We're just us. We're not trying to be nasty or malicious — we're just trying to have a good time. If that means getting into a street fight or taking a dozen women on our tour bus, that's the way it is."

The Crue's success has opened the floodgates for a deluge of other metal madmen, some whom rely merely on their ridiculous appearance, and others like W.A.S.P. and Twisted Sister who

have blended their outrageous look with music that possesses surprising appeal. Twisted, in particular, after their long stay in the rock hinterlands, have thrived on their newfound recognition, taking to the video waves with songs like *We're Not Gonna Take It* and *I Wanna Rock*, which played up the "us against them" theme so prevalent in hard rock.

"Our music is for kids who have parents beating them down telling them what they can and can't do," vocalist Dee Snider said. "Like in our videos we have a father who everyone just instantly hates. That's a very fundamental part of rock's appeal. Let's face it, if your mother liked us, you'd probably be freaking out over Culture Club." □

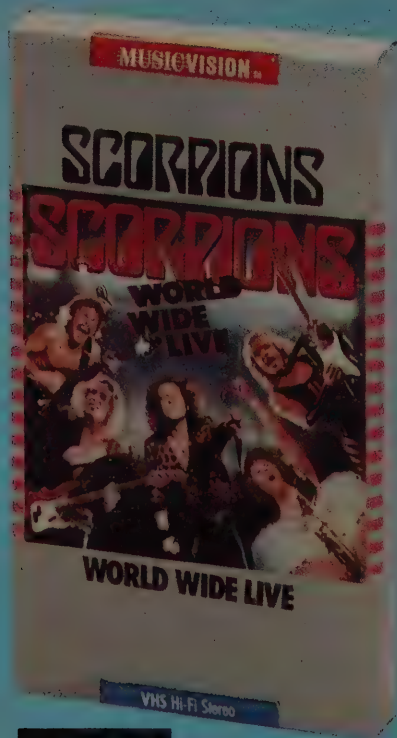




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WORLD WIDE LIVE



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The Scorpions are live and loose again, but you can capture their excitement in record or video.

- Their new album, "World Wide Live," features over 80 minutes of concert recordings including all their greatest songs, on double album or single "super chrome tape" cassette.
- But that's not all. There's also "the movie" of their international tour, which will be the rock event of the summer.
- It will be premiered at rock clubs around the country, promoted on MTV and local radio stations with ticket giveaways.
- Labor Day Weekend there will be a celebratory event, featuring a

concert by the band. So be forewarned the Scorpions are coming.

- And in August, you can own their Feature-length concert movie, "World Wide Live" on VIDEOCASSETTE. Follow the fun-loving Scorpions as they circle the globe and excite their fans. See and hear 13 explosive songs in brilliant VHS and Beta Hi-Fi Stereo.
- And available on VIDEOCASSETTE in August, the Feature-length concert movie "World Wide Live" follows the fun loving Scorpions as they circle the globe and excite their fans. Includes 13 explosive songs in brilliant VHS and Beta Hi-Fi Stereo.

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HIT PARADER Photo Contest

Color Results

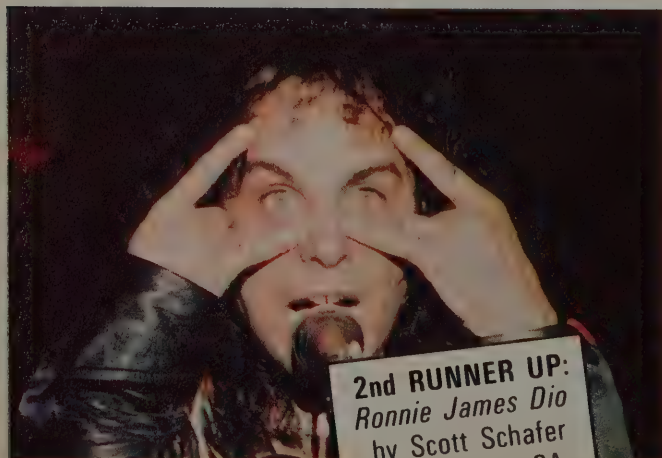
Last month we gave you the black and white results to *Hit Parader's* Photo Contest, now we bring you the color winners. Many of the winners submitted a number of photographs, and because of a consistently good body of work, they will be given the opportunity to work with *Hit Parader* in addition to receiving their prizes. Congratulations to all the winners.



1st RUNNER UP:
*Def Leppard's Joe Elliott
and Steve Clark*
by Greg Maston
San Antonio, TX



GRAND PRIZE:
Randy Rhoads
by Jack Lue
Los Angeles, CA

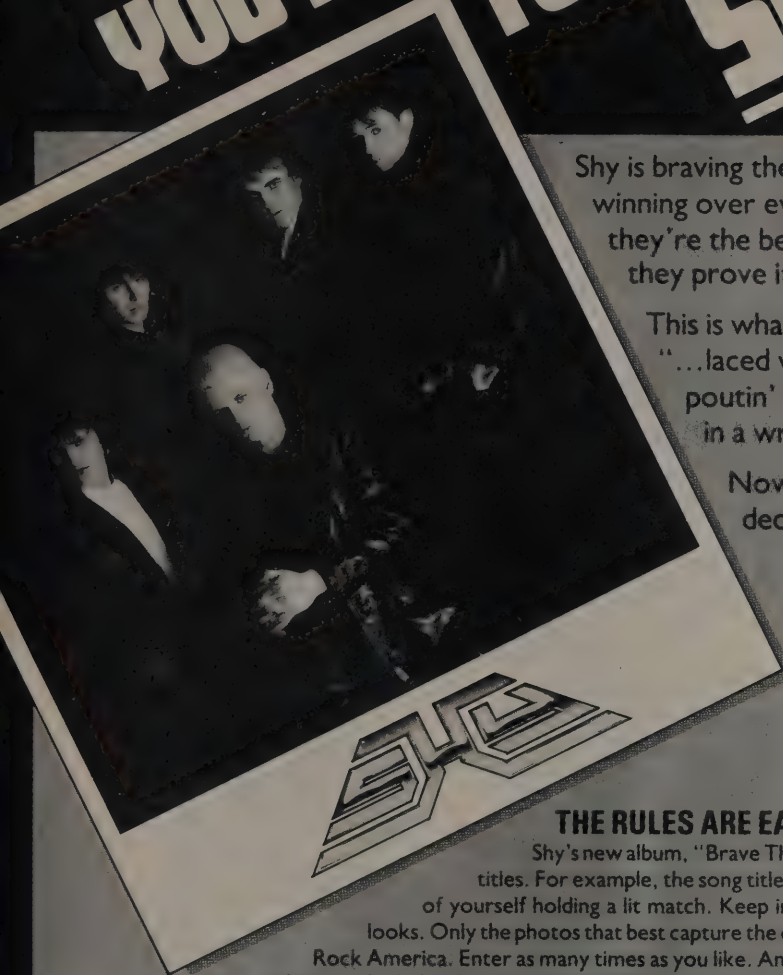


2nd RUNNER UP:
Ronnie James Dio
by Scott Schafer
San Ramon, CA



3rd RUNNER UP:
the Scorpions' Matthias Jabs
by Chris Eason
Marietta, GA

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answers readers' mail

Ronnie James Dio

Vocal Great Answers The Questions of Hit Parader Readers.

Few men in rock history can claim as diverse and exciting a career as Ronnie James Dio. Whether it's been during his stints with bands such as Rainbow and Black Sabbath, or during his successful solo career, this diminutive metal master has established himself as one of the greatest vocal talents in the history of rock and roll. Recently Dio took time off from preparing material for his new album to answer questions submitted by **Hit Parader** readers from across the nation.

I recently bought the **Heaven and Hell** album by Black Sabbath and was amazed by the quality of the music. I really like the music you're making today, but after hearing that album I think it was a shame you stopped playing with Sabbath. Why did you leave that band?

Ryan Santiago
Las Cruces, NM

RONNIE JAMES DIO:

I am proud of the music I made with Black Sabbath. We still perform a number of those tunes in concert, and as far as I'm concerned we always will. They represent an important part of my career — but a part that is clearly past. I reached a point in that group where I wasn't receiving the credit I felt I deserved. I don't say that with hostility — it's merely an honest statement of fact. By the time the group's live album came out, the rest of the band was purposely misprinting my name on the LP. It had become a battle of egos, and I had no intention of playing a game like that.

I've read in many magazines that you are into black magic and that you often hold seances. I'd like to know more about witchcraft, where should I go to read about it.

Lance McDonald
Peoria, IL

RONNIE JAMES DIO:

First of all, the idea that I am into black magic and the occult is absurd. I have studied the field, and I feel I understand it quite well. I know of the powers that black magic can have, but I certainly have never been involved in seances or devil worship. For those who are truly interested in the subject, there are many ways of learning about it, but most of the books on the field tend to be sensationalistic and somewhat absurd.

Vivian Campbell is one of the best guitarists I've ever heard. How did you first discover Vivian, and why did you choose him over other guitarists who auditioned for you?

Lisa Young
Bernice, LA

To me, heavy metal has always been a European form. I don't think there's any

question that the best metal music has always been created by English metal bands. I'm certainly not putting down American rock — after all, I am American — but to my ears there's a major difference between the way European guitarists play and the way American guitarists approach their craft. There's an intensity there that American guitarists don't have. They tend to be more concerned with flash effects than emotion. The type of music I play is very emotional, and when I was looking for a guitarist I wanted someone with that European feel. When I heard Vivian, I knew I had found my man. He had been recommended to me by some friends, and from the moment he plugged in his amps, I knew he was a star.

You've worked with some of the biggest stars in rock over the years, people like Ritchie Blackmore and Tony Iommi. Did you find it difficult having to play "second banana" to strong personalities like that?

Richard Silvers
Bayside, Queens

Working with established stars can be a very interesting experience. You can learn a lot from them, but you also have to assert your own beliefs and ideas. I've never been one to take a back seat to anyone, and while people like Tony Iommi and Geezer Butler of Black Sabbath had trouble with that attitude, Ritchie Blackmore did not. I have no respect for the guys in Sabbath, I think they're misguided. I still have the utmost respect for Ritchie. We may have had our

differences over the years, but that's to be expected. He is a gentleman and a brilliant musician.

I noticed that on your last tour you were using an Egyptian stage set. A few weeks after you came to town I saw Iron Maiden and their set was similar. Who had the idea for the Egyptian set first?

"Wacko" Madison
Nashville, TN

Originally I had the desire to use a medieval village as the stage set for my last tour, but quite frankly, that proved impractical. I then changed to the Egyptian theme to coincide with the song *Egypt (The Chains Are On)*. I didn't know if anyone else was using an Egyptian theme, and I didn't care. I worked for the music I was making, and that's all that mattered.

I know that you are the man behind the Hear 'N Aid project designed to bring metal artists together to aid Ethiopia. Why did you get involved in the project?

Bill Williams
Hartford, CT

I thought the time was right for heavy metal musicians, who have often been maligned for their attitudes, to stand up for a cause. The last thing we wanted to do was come across as good guys. We all honestly believed in the need to help other human beings. □

Bob Leafé



Ronnie and Vivian Campbell: "From the moment he plugged in his amps I knew Vivian was a star."

Pick hit

Yngwie Malmsteen

Former Alcatrazz Axe Wizard Steps Out On His Own With **Rising Force!**

by Don Mueller

"I may not be the easiest person on the planet to get along with," a stern faced Yngwie Malmsteen related as he gently strummed the Stratocaster that rested on his knee. "It's not that I want to be different, or that I am arrogant. It's more that I know what I want to do with my music, and when others seem to have a less focused vision, I get annoyed at them. I don't want to compromise musically. I take my craft far too seriously for that. If I've offended people along the way, that's the way it is."

The list of those who have been "offended" by Malmsteen's direct, and often domineering approach to music include such rock personalities as Alcatrazz's Graham

Bonnet and Ron Keel, both of whom have played in bands and recorded with the mercurial Swedish axe master. In fact, for someone who only recently celebrated his 21st birthday, the attention — both positive and negative — that had been focused on Yngwie is amazing. Now however, with his new band, Rising Force, issuing their first LP, it seems that Malmsteen is finally in charge of his own musical destiny, a situation which makes him very happy.

"It's a wonderful feeling to go into the studio and not have to argue with someone," he stated. "In the past, whether it was with Bonnet while I was in Alcatrazz or with Keel while we were in Steeler, I was always fighting for what I thought was right. I've noticed that vocalists really don't care how a

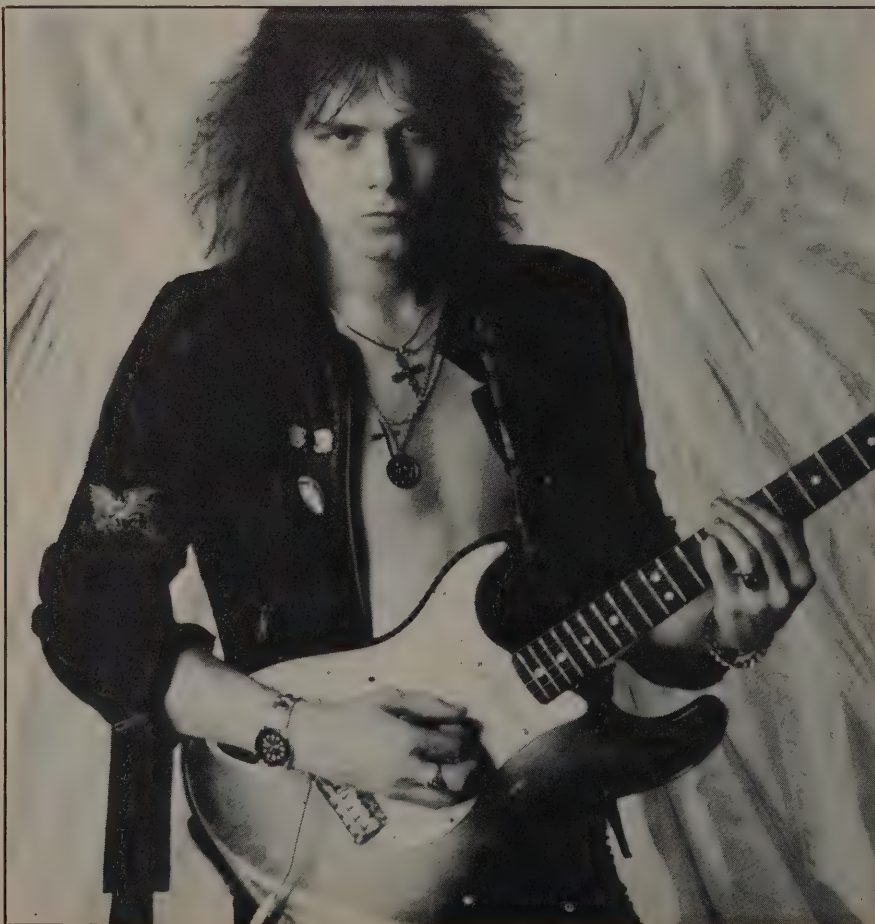
guitar sounds — they have no ear for it. They simply listen to hear if they sound good, if their vocal track is good, then everything else is totally irrelevant. In Rising Force everything is different. We want to create great music, and if I have to be in control for us to do that, no one is going to complain."

Considering that Malmsteen only emigrated to the United States from Sweden three years ago, the media buzz created by his high-flying guitar excursions is as remarkable as the solos themselves. Drawing on such influences as Jimi Hendrix and Deep Purple's Ritchie Blackmore, Yngwie has created a revolutionary sound that blends the technology of the '80s with the virtuosity that characterized rock's golden age. While he rejects comparisons to other six string heroes, he does admit that his style reflects some of the classic sounds of the rock era.

"At one time in my life I was totally obsessed with Blackmore," he said. "I would cut school so that I could sit in my room and play guitar along with my Deep Purple records, and I'd even dress like him, all in black. That stayed in my system for a couple of years, and now I realize that it's not good to get too involved with any one person's playing, it limits your growth."

As a teen Malmsteen put together the first version of Rising Force, a band that made a demo tape that eventually reached the hands of West Coast metal maven Mike Varney who invited Yngwie over to record an album. Upon arriving in America, Malmsteen met Ron Keel, and they put together the band Steeler. Yngwie decided that joining a band would be more beneficial to his career than recording a solo album, and while he now admits that he used Steeler as a springboard for his own aspirations, his contributions to Steeler's debut LP are remarkable. Soon after the album's release Malmsteen split from Steeler, and after rejecting offers to join Dio, teamed up with former Rainbow and Michael Schenker Group vocalist Graham Bonnet to form Alcatrazz. While the band's debut album **No Parole From Rock 'N Roll** exhibited a number of fine musical moments, Malmsteen now says that his role in that band was doomed from the start.

"Graham is much older than I am, and his approach to music is very different," he said. "There was no way we could keep working together. That's why I wanted to break away and form Rising Force. This is the band that will allow my talent to grow properly. I know there are hard feelings with Keel and Bonnet about my attitude, but I don't apologize for that. My music means more to me than someone's ego. If people don't like me personally, that's okay — as long as they like my music." □



Yngwie Malmsteen: "If I've offended people along the way, that's the way it is."

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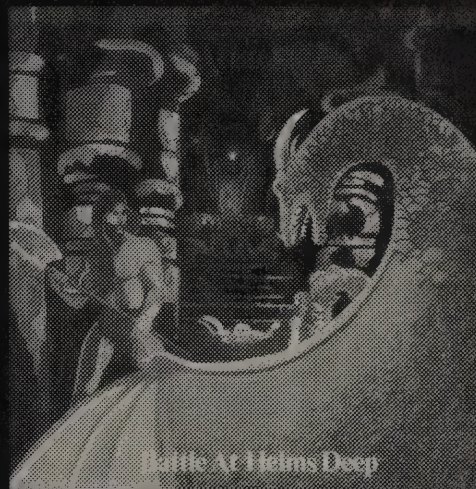
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Celebrity rate a record

by Charley Crespo

Speaking for the group, guitarist Fernando Von Arb said the members of Krokus don't go out and buy albums to listen to. More often, they'll simply turn on a radio. Von Arb is quick to add that his group's taste in music is virtually unlimited. Not only do they listen to a lot of classical music, but Fernando is crazy over the tunes from the British musical Chess.

We asked Fernando and vocalist Marc Storace to select a few singles from a pile of recent releases and give us their impressions.

Piece By Piece, the Tubes

Fernando: It does not impress me too much. It sounds like tons of other stuff. It's very simple. I compare this to *Talk To You Later*. This is not outstanding, and it doesn't work.

Change, John Waite

Marc: If it's John Waite, it's great.

Fernando: It's still the Babys, just a little more refined. Often when I hear John Waite, I think it's the Babys.

Marc: It's not going to be a hit. It's too heavy. It's not disco enough.

Summer's Gone, the Kinks

Fernando: Ray Davies has a way of singing a little off key — it's so personal. His personality always comes through. That is why they've survived, because you recognize the sound as the Kinks. If you are in the right mood, you can listen to a whole album by the group.

Celebrate Youth, Rick Springfield

Marc: Good rhythm. I give it five out of 10. It sounds ultra-modern to me. I wouldn't buy it, but if I was high enough, I'd dance to it.

Somebody, Bryan Adams

Fernando: It's so simple, it goes straight into the hearts of the people. It's very refreshing.

Marc: This guy is great. This is so easy going, you can hear it any time of the day. It's so heavy and so light — heavy bottom and light on top. It's my favorite kind of music.

Wearing Down Like A Wheel, Elliot Easton

Fernando: It could be a drum machine with a hi hat sound, and then overdubbed. I like the rhythm of the guitar and nothing else. Which guy is he in the Cars?

Don't You Forget About Me, Simple Minds

Marc: This reminds me of Billy Idol.

Fernando: It sounds like something I've heard before. It has a catchy melody, and that's why it was a hit.

All She Wants To Do Is Dance, Don Henley

Marc: I don't have to hear this. It's great. This one I don't have to be high to dance to.

Fernando: He does great stuff. You hear it from the first note. Great production. A great sounding record.

What I See, Planet P Project

Fernando: It's a pink record. Maybe I'll eat it later. I like this stuff. When I hear this music, I imagine being in my car at sunset. It has a good feel. It sounds like old bombastic English music.

Crazy For You, Madonna

Marc: I don't like this. It's mediocre, normal and a bad composition.

Fernando: The beginning sounded promising. The recording and the production is good.

Marc: But production is only money. The substance is missing.

Fernando: Have you ever met her? What type of person is she?

Forever Man, Eric Clapton

Marc: Old slowhand is back again. We're using his mixing board. We had it flown in from Scandinavia.

Fernando: Absolutely fantastic. It's got a great dancing feel from the beginning. Very relaxed playing.

Some Things Are Better Left Unsaid, Daryl Hall & John Oates

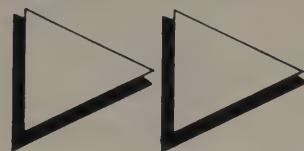
Fernando: Unfortunately, it's on another wavelength. I'm open to lots of different music, but I tend to look for evergreens, songs that will last 10 years. When these songs are over, nobody's going to remember Hall & Oates. I don't know why they sell so many records. It's a mystery to me. The only thing I liked was *Maneater*, because I thought that was clever and saying something. I can't even judge this. It might be a big disco song, but it's not my taste. □

Larry Busacca



Krokus' Fernando Von Arb (left) and Marc Storace: "If I was high enough I guess I'd dance to this."

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Girlschool

Restructured Quintet Set Out To Prove That Girls Can Rock Too.

by Andy Secher

It's not easy being a woman in the wild and wacky world of heavy metal. Just ask the five young ladies who comprise Girlschool. Over the last year the shifting whims of fate have cast this British quintet enough problems to sink most bands into oblivion. But true to their fighting musical spirit, guitarist Kim McAuliffe, vocalist Jackie Bodimead, drummer Denise Dufort, guitarist Chris Bonnacci and bassist Gil Weston have battled back against adversity to emerge with an exciting new album, *Running Wild*, which seems destined to revitalize their career. Recently we had the chance to speak to McAuliffe about the changes that Girlschool has undergone during the last 12 months.

Hit Parader: When we last left Girlschool you were a quartet featuring Kelly Johnson on guitar. What happened?

Kim McAuliffe: Kelly just reached the point where she didn't want to play the kind of music that Girlschool was known for. We wanted to go in a harder rocking direction, and Kelly was interested in trying her hand at something different. There was no alternative but for us to part company.

HP: But what made you decide to add two members to the band?

KM: Originally, we only planned on adding Chris. We figured that the best thing for us to do would be to keep the band as a foursome, with me doing all the vocals. But then we saw Jackie performing with a band called She, and we were all blown away. She had such a great voice, and so much stage presence that we knew we had to have her in the band.

HP: How has the addition of Jackie and Chris changed the band's sound?

KM: We weren't that happy with the way our last album, *Play Dirty*, came out. We've always liked playing raucous hard rock, and that album

sounded a little too polite as far as I'm concerned. I'm not blaming Kelly because it didn't sell that well, but the truth is that she's the one who wanted us to go in that direction. Now with the new lineup we've returned to the type of music we can perform best.

HP: Do you think that being women in a male-dominated field has made things more difficult for you?

KM: Not really. We enjoy being girls. We get a lot more attention because of it. When we're on stage, it's not that important, but off stage it's been an advantage. The only problem we ever had was when some people thought that we were just a "gimmick" band who used being girls as our reason for being a band. As soon as they heard us though, they changed their minds very fast.

HP: You recently finished touring the world with Deep Purple. How did you land such a prestigious gig — especially when your album wasn't due out until a few months after the tour was finished?

KM: We were very lucky. We had known some of the guys in Purple for years, and we always got along very well. When they were looking for a band to finish their tour they said to their management, "We'd like to find someone like Girlschool." Their manager contacted us, and since we were just sitting around waiting for the album to come out, we naturally jumped at the chance to come over and tour. It was quite an experience. They were playing these mammoth halls every night, and they were always sold out. It really got us pumped.

HP: Will you be coming back to tour now that the album is out?

KM: Definitely. We'd like to mix an opening act gig with the chance to break off from the tour every once in a while to headline a smaller venue on our own. That would be perfect. We could expand our audience one way, and cater to our hardcore fans the other. □

Jodi Summers Dorland



The girls with Motley Crue's Tommy Lee: "We've always liked playing hard rock — the last album was a little too polite."

MOTLEY CRUE

party animals

The Sixx Pack Gear Up For **Theatre Of Pain** Invasion.

by Andy Secher

For a band like Motley Crue, a group whose image and exploits have often served to camouflage their musical credentials, creating a new album is an all encompassing — and frequently exhilarating — challenge. Without makeup to rely on, or outrageous behavior to entice the listener, bassist Nikki Sixx, vocalist Vince Neil, drummer Tommy Lee and guitarist Mick Mars are forced to depend on nothing more than their artistic talents; a factor that has often been overlooked in the Crue's recent ascension to the top of every hard rock popularity poll in existence.

"So many people don't give the band the credit they deserve," the group's producer Tom Werman said during final mixes of the band's latest LP, *Theatre Of Pain*. "A lot of folks who don't know, think that they can't play their instruments and are out partying all the time. The truth is that they're ultimate professionals. By the time they come into the studio to begin recording, they've written all their material and rehearsed for a couple of weeks. When they go in the studio they know exactly what needs to be done and exactly how to do it. Sometimes I'm amazed when I realize that they haven't been recording for very long. They're the best."

Vince Neil



Motley Crue's
Nikki Sixx



As shown on the Crue's latest vinyl opus, their songwriting and recording abilities have taken a quantum leap ahead since they completed work on their platinum smash, **Shout At The Devil**. While that LP contained such instant fan favorites as *Too Young To Fall In Love* and *Looks That Kill*, a single listen to new cuts like *City Boy Blues* and *Smokin' In The Boys Room* shows that while the band hasn't lost their hard rocking edge, they've blossomed into one of the more accomplished practitioners of the studio art.

"We're very concerned with the kind of sound we get," Tommy Lee explained. "We're always looking for new ways of doing things to make the album sound better. This time, when we did my work at Pasha Studios, I had my drums miked in one room and the amps set up in another. When we cranked everything up and I started to play, the drums sounded like they were rounds of artillery going off. Every time I hit my tom tom it was like firing a cannon!"

"We didn't do everything at Pasha," Mars was quick to add. "A big part of my guitar sound was created at Cherokee Studios, and there's no way I wouldn't go back there for every album. I work very hard on an album between laying down the 'scratch' tracks then overdubbing things after everyone's finished. The way we work is that we make rough demos of the songs before we go into the studio, then we gradually replace those tracks with the studio work we do until we have a finished song. That sounds easy, but it's hard work."

Unquestionably, the driving force behind any Crue project is Nikki Sixx, the man responsible for all the lyrics — and most of the music — that graces each Motley platter. For Sixx the songwriting procedure involved with a new album is a long and often arduous process, one that doesn't let up until the final mix of the final cut is completed.

"I don't even try to write when I'm on the road," Nikki explained. "There's so much going on all the time that trying to write something useful would be a waste. What I try to do is make good use of the time we're at home, which really isn't that often. When we do have some time off, I try to get all the other distractions out of my mind and really concentrate on the music, but as soon as I get going, the phone always rings. It's always some chick who wants to come over. I always like to keep our fans satisfied, so I'm not about to say no."

"As soon as we get finished, I'll try to sit down and do some real work, but then it'll be some friends of mine who want to come over and party. After all the hard work we've done on the road I feel I owe it to myself to spend some time renewing old acquaintances. Sometimes I wonder how the songs ever do get written, but then I realize that between the girls and the partying I really do work pretty hard. I put the experiences I have with friends in my lyrics, so when I'm partying I'm actually doing song research."

While it may be hard to believe Sixx's tales of hedonistic excess serving as the foundation for the Crue's new material, producer Werman insists that he's never worked with a band that knows when to party and when to work better than the Crue. No one is about to deny that the boys in the band like to have a good time any time they can, but on the other hand, when they know it's time to work, there are few bands in rock and roll who work harder at perfecting their craft.



Mick Mars: "I work very hard on albums laying down 'scratch' tracks and solos."

"I put the experiences I have with friends in my lyrics, so when I'm partying I'm actually doing song research."

"They're hardly ever late for recording sessions," Werman said. "We all operate on rock and roll time, but they realize that what they're doing is very important, and the guys take their career and everything involved with it very seriously. I've worked with a lot of different bands, but the Crue work as hard as anybody."

Of course, for a group like Motley Crue, the

creative process is just beginning once they complete a new album. Then the band's attention must be refocused on coming up with new concepts for the group's elaborate stage shows. For **Theatre Of Pain**, the band has come up with a concert extravaganza that will surely rank among the all time greats in terms of sheer imaginative excess.

"We're pulling out all the stops on this show," Lee said. "We've reinvested almost all the money we've made from the band back into buying better instruments and up-to-the minute stage props. We have a whole concept worked out for **Theatre Of Pain** tying in with the title of the album. It's really no use talking about it," he said with a look of excitement. "This is one concert that really is going to have to be seen to be believed." □





HIT PARADER

K. Downing & Glenn Tipton

life

Mark Weiss

Ozzy Osbourne

on the dark side

Despite Band Problems, The Metal Madman Keeps On Rocking.

by Andy Secher

Ozzy Osbourne sat in a hotel bar nursing his Perrier and looking out the large picture window. Outside the window, dozens of denim clad youths stood hoping to get even the slightest glance at the man one fan called "a living legend." Eventually, Ozzy stood up, and as his wife and surrogate bodyguard, Sharon, looked the other way, he dashed out among the milling mob. Almost instantly he was besieged by the horde — some asking for autographs, others snapping pictures, and one young lady grabbing the Oz in the most painful of spots. As the crowd began to swell to unmanageable proportions, hotel security dashed over to pull Osbourne from the flotilla of fans.

"Those people are crazy," a slight-

ly disheveled, but smiling Ozzy said as he once again retreated to the relative safety of the bar. "Sometimes I wonder if being well known is worth it. Sometimes you can't even go for a walk without a bunch of loonies grabbing you. I try to disguise myself as best I can. I wear hats, glasses, anything I can get my hands on. But it's like I have a neon sign on my back flashing, 'Here's Ozzy!' I'm not saying that I don't enjoy the recognition, but sometimes it can drive you crazy."

During his 15 year reign atop the rock realm, few musicians have developed a more noticeable public persona than the one and only Ozzy Osbourne. Whether it's been his infamous animal decapitations, or his more recent battle against the perils of alcohol and drugs, the Oz has lived his life in the spotlight — he is perhaps the most recognizable performer in the history of heavy metal. It's a life that could exhaust anyone, but somehow Ozzy keeps trucking on, bringing his unique brand of metal mayhem to fans across the face of the globe.

"I've finally reached the point where I may cut back on my touring a little," he admitted. "It used to be, 'Lock up the house and hide the key, we won't be home for a year.' Now I want to take life at a slightly slower pace. I have two beautiful daughters

and I promised myself that I'd see them grow up. The first time I had children I was too busy touring with Black Sabbath and getting high all the time to really enjoy my family. This time I promised it would be different.

"I've tried to tone down my image a little," he added. "It's not that I'm mellowing out; I just don't see the need for biting the heads off chickens anymore. I originally did that just to attract some attention to my solo career. Now I have more attention than any one man should have, and I'm quite willing to sacrifice some for the chance to take my kids for a walk in the park."

Despite the insistence that he has "toned down" his image, one listen to Osbourne's latest LP, *The Ultimate Sin*, is enough to convince even the most skeptical fan that Ozzy's music is still as wild and crazy as ever. His new tunes show that neither advancing age, or Osbourne's new drink-free lifestyle have dissipated any of his hard rocking energies.

"I still get a thrill out of making good music," he said. "I try to surround myself with good musicians who inspire me. People like Jake E. Lee keep me young. They convince me that the fans still care about me and what I'm doing. Sometimes when you're alone in the studio and the ideas aren't coming, you feel like saying 'Sod it all, I've had enough.' At those times all I have to do is look at Jake and see the talent and drive that I admire so much. That's what keeps me going."

"The guy who used to really have that quality was Randy Rhoads," he added wistfully. "I remember times when I was doing my first solo album when I was convinced that it just wasn't going to happen. Then I'd look over in the corner and spot Randy strumming his guitar with a

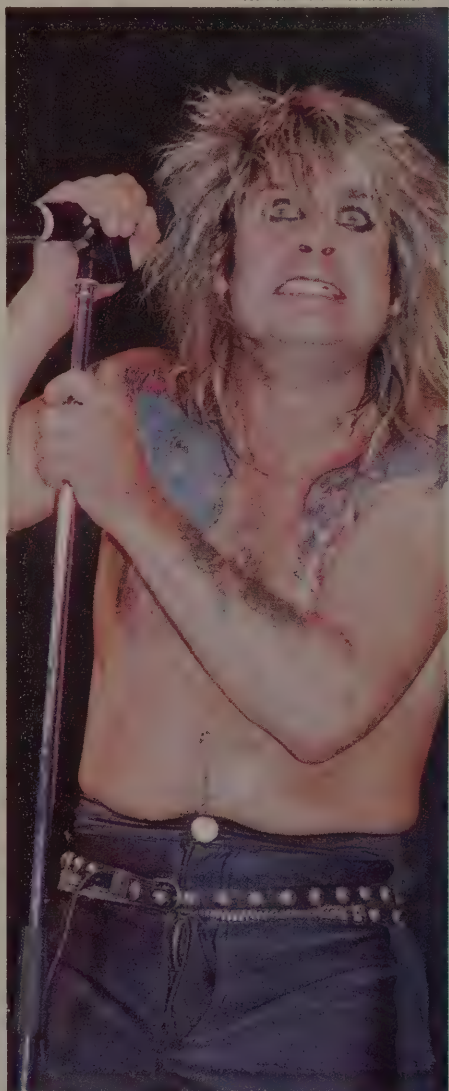


big smile on his face. I realized then how much pleasure music could give people. That's an image I've tried to keep in my mind."

Still, while Ozzy admitted to being more at peace with himself than ever before, the problems that surrounded the completion of *The Ultimate Sin* would have been enough to try the patience of anyone — let alone the always-volatile Osbourne. Paramount among these difficulties was finding a drummer to replace longtime Ozzy cohort Tommy Aldridge, who departed to form a new group with former Quiet Riot bassist Rudy Sarzo. Wading through literally dozens of skin beaters was a grueling ordeal which Ozzy hopes he never has to go through again.

"Finding musicians for a band can be a royal pain in the arse," he stated. "After a while everyone begins to look and sound the same."

Ross Halfin/Photofeatures, Inc.



The Oz: "I've tried to tone down my image a little."

"Sometimes you can't even go for a walk without a bunch of loonies grabbing you."

Ross Halfin/Photofeatures, Inc.



Ozzy and Jake: "Finding musicians for a band can be a royal pain in the arse."

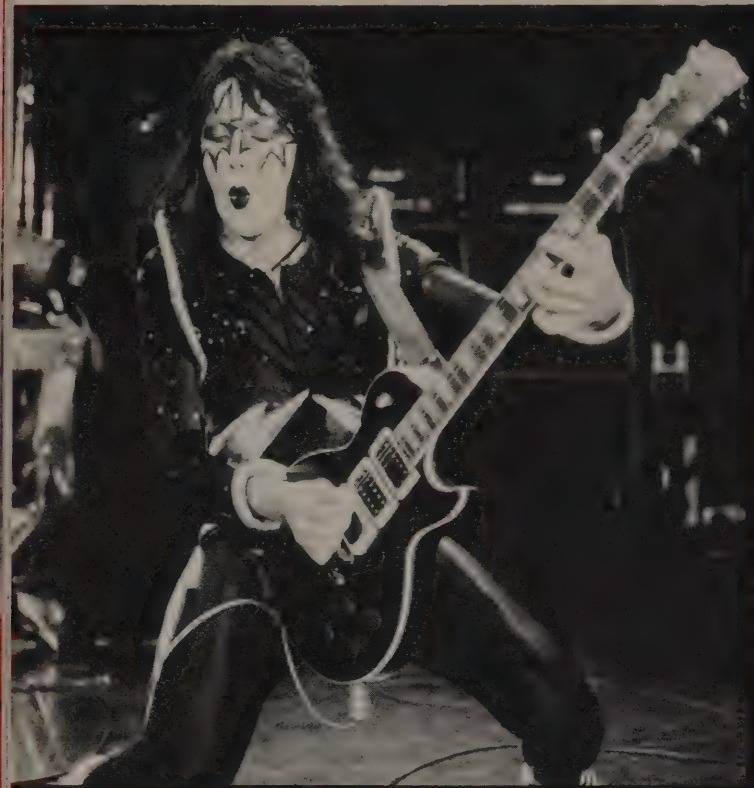
Your eyes begin to cross and your ears begin to close — then you find you can't shit for a week. Hearing nonstop drumming for hours on end slowly begins to deteriorate your entire nervous system.

"But finding a drummer was only one of the problems we had," he added. "It seemed that things were working against us for quite a long time. Originally, I wanted to have the album released in May. We didn't

even get into the studio until March. After that, we ran into a constant array of problems — guitars going out of tune, tapes being erased, my voice going hoarse. It was very strange. I thought that there might have been evil spirits at work. But then I realized it was nothing but a load of crap. I knew if we forgot about our troubles and got down to work, we could make a great album. That's exactly what we did." □

ACE FREHLEY

Former Kiss Guitarist Reveals All In An Exclusive Interview!



Fin Costello

lost
in
space

Larry Busacca

Ace Frehley with Kiss: "They held back my solo career after I left."

by Andy Secher

In the late '70s, Ace Frehley was sitting on top of the world. As lead guitarist for Kiss at the height of their popularity, and a respected solo artist who had enjoyed a hit single with *New York Groove*, the Space Ace was a man who seemingly had everything going his way. Then, however, troubles of varying origin began to occur. Reports of his physical problems and chemical dependencies filled the press, and in 1980 it became apparent that the marriage between Kiss and Frehley was destined to be a thing of the past. Now, for the first time, Frehley reveals the truth about his breakup with the band, and what lies ahead for him and his new group, Frehley's Comet.

Hit Parader: Ace, there was so much speculation about why you left Kiss. What actually happened back then?

Ace Frehley: I was really unhappy with the band for the last couple of years I was with them. At one time there were the four of us sharing decisions and making Kiss the biggest band in the world. But when Peter (Criss) left, everything began to change. Gene (Simmons) and Paul (Stanley) always teamed up to out vote me on decisions, and I began to feel like I wasn't really needed. On top of that I wasn't in great health. I had let my partying get the best of me, and I knew that I really wasn't up to going on the road with the band at that time. I wanted to take life a little easier, and Gene and Paul wanted to forge ahead.



Ace today: "I'm so excited about my new band I can hardly talk about it."

HP: Was there a lot of hostility between the three of you at that time?

AF: (Laughing) Nah, none at all. They seemed to understand what was going on with me, and they were very supportive. But some problems popped up pretty quickly. I wanted to go out and make some music on my own, but at that time I was still under contract with Kiss. We had a four-way partnership that prevented me from going in the direction I wanted to. That contract didn't run out until last year. That's why I waited so long to put together my own band.

HP: But that would seem like an ideal arrangement for you. You were still getting a quarter of Kiss' earnings while you were trying to put together your own band.

AF: Yeah, but they'd own three-quarters of anything I'd do. You've got to remember that back in 1980, when I left the band, Kiss wasn't burning up the charts. The income I was getting from them wasn't that much.

HP: How do you feel about Kiss today?

AF: I love the guys. We speak quite often on the phone, and Gene just sent me a lot of songs that he'd like to see me record. Those guys will always be like my brothers. I really haven't listened to their recent albums, but I know they're doing well again, and I'm very glad for them.

HP: Have you ever regretted your decision to leave Kiss?

AF: No, because when I left Kiss I knew it was right. There's never been a doubt in my mind as

to my decision. My main goal in life is to be happy, and I wasn't happy with Kiss the last few years I was in the group. I have my own life to lead, and while I'm very proud of what I accomplished with Kiss, I'm out to make it on my own.

HP: Would you like to see your new band, Frehley's Comet, become as big as Kiss was when you were in the group?

AF: Sure, why not? In fact, this time I'm probably mature enough to keep some of the money and not party myself crazy. I miss not going on tour and seeing all the fans. I'm looking forward to doing that again. I know we won't be able to go into big halls right off, but I'm in no rush. Going back and playing the smaller places reminds me of the early days of Kiss. When you've had to build yourself up from nothing, success is that much better.

HP: What would you say if Kiss called you up tomorrow and asked Frehley's Comet to be the opening act on their next tour?

AF: I'd love it, but it'll never happen. I told Paul a while back that my new group can blow anyone off the stage. I don't think Kiss would want the competition (laughs).

HP: Do you want Frehley's Comet to sound similar to Kiss?

AF: That's tough to say. In concert we'll sound like Kiss a little because we're going to play things like *Cold Gin*. Also, my guitar playing was important to Kiss' sound, so I can't get away from that. But the material we're writing and

performing is a little more contemporary. We're using keyboards and synthesizers, so that gives us a different type of sound. But it's still good rock and roll.

HP: What about makeup? You're the last original member of Kiss to come "out of the closet" and show your face. Was there any thought on your part to keep your "Space Ace" makeup on?

AF: None at all. That's in the past. I've been careful about revealing my face because I want there to be a little drama involved with it. A few months back I did *Hit Parader's Rate-A-Record*, and I decided to keep my face covered at that time. I want this band to have a definite image and look, and I'm working on developing that look.

HP: Do you think you'll ever be able to remove the stigma of being Ace Frehley of Kiss?

AF: I don't know if I really want to. I will admit that for a while after I split with the band, I had some resentment toward them. I felt they were holding myself back as much as anyone, my natural good spirits came to the top. No, I'm very proud to be known as Ace Frehley of Kiss, but I guarantee that a year from now all anyone will want to talk to me about is Frehley's Comet. We've got it all together — the look, the sound, the image. I can't wait until everyone gets to see us play live. They'll be blown away. We've got the energy Kiss had in the early days, and that kind of emotion is just a real kick in the ass to everyone, especially me. □

Paul Canty



IMPORT ALBUMS

Rating system: *****=excellent ****=very good ***=good **=fair *=poor

by Andy Secher

Venom, Possessed

Over the last few years, Venom have established themselves as the unquestioned

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kings of Black Metal. On their latest LP, **Possessed**, the power packed trio of Abaddon, Mantas and Cronos have taken their musical themes of death, doom and destruction to new heights of volcanic excess. Undeniably, such tunes as *Powerdrive* and *Burn This Place (To The Ground)* have the impact of a Sherman tank in heat, but one must wonder if repeated listenings would not reveal a marked lack of lyrical insight and instrumental dexterity. Yes, Venom do possess many qualities of a great metal band, but until they learn to meld their musical fire with a bit more creativity, they will continue to be little more than a cult favorite.

Rating: ***

Celtic Frost, Morbid Tales

Another candidate in the Black Metal sweepstakes is Celtic Frost, a European power trio who like to bill themselves as the heaviest band in the world. Well, with ponderous metal epics like *Into The Crypts of Rays* and *Visions of Mortality* dotting their EP, **Morbid Tales**, there's no denying that Celtic Frost is heavy enough to make Lemmy sound like Barry Manilow. Still, heaviness does not a great band make, and Celtic Frost seem more intent on conveying their "bad dude" image than playing anything that even remotely resembles quality music.

Rating: **

Abattor, Vicious Attack

Before you get the notion that Black Metal is a

uniquely European phenomenon, let it be noted that the trend seems to be spreading to our shores as well. Perhaps the most skilled of these Stateside operators is Abattor, a California based quintet whose debut LP **Vicious Attack**, shows them as students of the metal genre as well as practitioners of it. Mixing such originals as *Screams From The Grave* and *The Enemy* with a rowling cover of the Motorhead ditty *Ace Of Spades*, vocalist Steve Gains, drummer Danny Amaya, bassist Mel Sanchez and guitarists Danny Oliverio and Mark Caro, play with both power and conviction. They're a band that may take Black Metal out of the abyss of mediocrity the style currently finds itself in.

Rating: ***

Guitar Pete's Axe Attack, Dead Soldier's Revenge

Pete Brasino, the nimble fingered picker behind Guitar Pete's Axe Attack, has made a considerable reputation for himself throughout the Northeast. His debut disc, **Dead Soldier's Revenge**, is a feast for guitar hungry rivetheads who like their music loud, fast and action-packed. While such tunes as *Won't Ease Up* and *Road Warrior* frequently seem to be little more than excuses for Pete to string a bunch of guitar solos together, his apparent skill make the disc an enjoyable listening experience.

Rating: *** □



Celtic Frost: Another candidate in the Black Metal sweepstakes.

LEGENDS OF ROCK

by Andy Secher

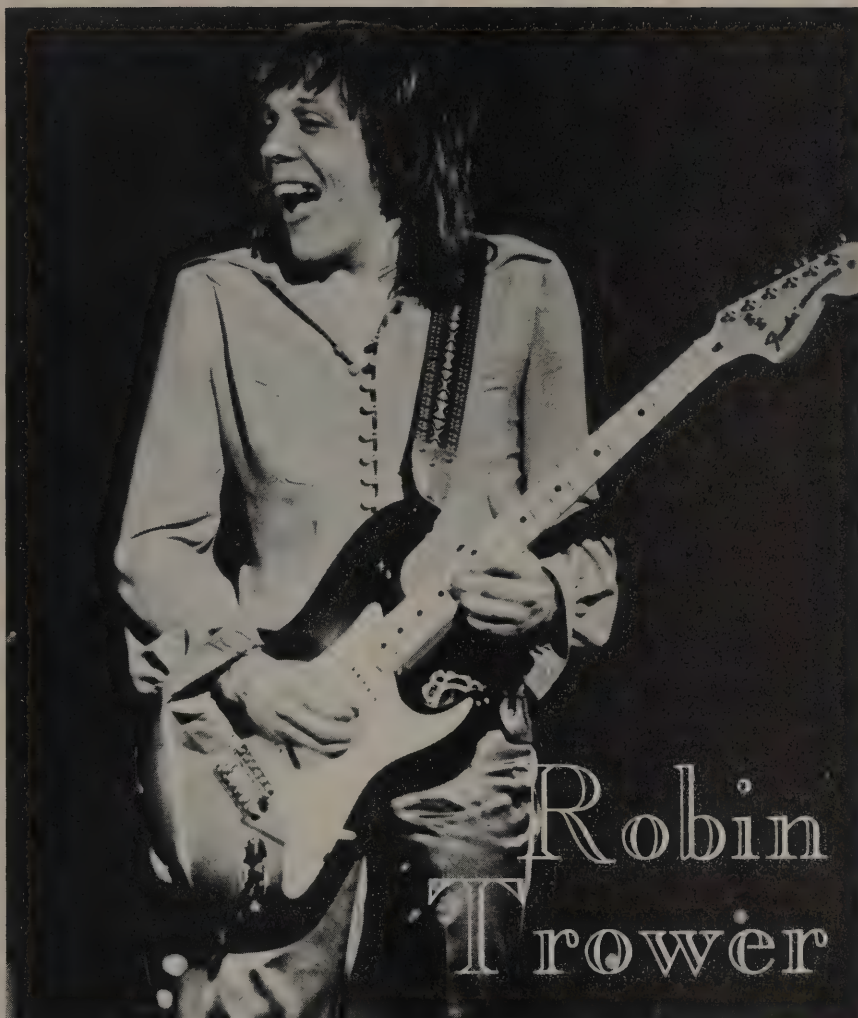
The year was 1973, and Robin Trower had just released his first solo LP, **Twice Removed From Yesterday**, to international acclaim. Only a year after leaving his former band, Procol Harum, amid a flurry of controversy, the 28-year-old guitarist found himself perched atop the rock world with a sound that industry pundits called the most enthralling since the demise of the late, great Jimi Hendrix.

"The pressure on me started to build almost immediately," Trower recalls today. "I had been in Procol Harum for a number of years, but I knew that the group wasn't for me. I wanted to be playing guitar-oriented rock while they were going in a far more sedate, artistic direction. When I went on my own, I knew there would be comparisons to Hendrix. The man's playing had touched my soul and inspired me, so I saw no reason not to pick up on the emotions that I felt when he played. I realized there would be those who questioned my motives, but I always felt I was continuing a great musical tradition, not robbing the grave."

The success of **Twice Removed From Yesterday** rocketed Trower into position of being the preeminent guitar force of the early 1970s. His rich, sinewy Stratocaster excursions blended with the bluesy vocal forays of Jim Dewar to give Trower and his band one of the most distinctive sounds of the era. He quickly moved to cement his escalating reputation with a second album, **Bridge Of Sighs**, which blended his virtuoso guitar skills with a sound tailor-made for America's burgeoning FM radio format.

"Being British, I naturally had the desire to become successful at home," he said. "But America seemed to pick up on what I was trying to do before anyone else. By the time the second album came out I was able to go over to the U.S. and headline some of the giant arenas. It was an incredible feeling of accomplishment. One of the reasons I was able to achieve success so quickly was because of the radio. The music I was playing was spacey, yet it was guitar-dominated. It appealed to everyone from Pink Floyd fans to the old Hendrix contingent. That covered a fairly wide audience."

Unfortunately, as suddenly as Trower's success was attained, it just as quickly began to sift through the guitarist's fingers. While such subsequent albums as **For Earth Below** and **Caravan To Midnight**



Robin Trower: "I always felt I was continuing a great musical tradition."

continued to display many of the qualities that had made their predecessors phenomenal hits, Trower's musical formula soon began to wear thin, exposing a brilliant guitarist with a limited faculty for writing top-quality material. By the release of 1980's **Victims Of The Fury**, it was obvious that Trower's original vision had come to a creative dead end. By the following year he had established a working relationship with former Cream bassist Jack Bruce to record the album **BLT**.

"The relationship with Jack was interesting but unfulfilling in certain ways," Trower said. "I was hoping to move on to new areas with my music, yet the fans seemed to be trapped in the past. They didn't want to accept what I was doing. I became very disenchanted with the music industry. We recorded another album together,

but I had had it. The last straw was when my guitars were stolen. I had quite a collection at one time, and I kept most of them in a warehouse when we weren't on tour. All I was able to save was a favorite black Strat which I happened to have at my house at the time. When that happened, it was a sign to me to get out of the music business."

As rumors of bankruptcy and mismanagement swirled about him, Trower went into virtual seclusion for the next three years. Recently rumors are emerging that a new, more mature Trower may be soon returning to the rock scene. If that proves to be true, all rock fans are still in for a treat, for the unique sound that Robin Trower can produce from his guitar is more than a symbol of a past era — it remains the sound of rock and roll at its very best. □

Def Leppard victory at last



Mark Weiss

Joe Elliott: "Since *Pyromania* we've grown as musicians."

After Months Of Anguish And Delays, British Rockers Get Back On Track.

by Winston Cummings

"It would be great if this album turned out to be a hard rock **Sgt. Pepper**," Joe Elliott exclaimed in regard to Def Leppard's eagerly anticipated fourth LP. "It would really be sad if we look back at our career years later to see that **Pyromania** was the best album we did. That was only our third LP. There's got to be room for growth and improvement. Striving to create something better than we've done before is what Def Leppard is all about."

Few albums in recent rock history have been more eagerly anticipated than the Leppard's latest platinum platter. It's hard to believe that nearly three years have passed since the group's last effort, **Pyromania**, shot to the top of the rock charts, revolutionizing everyone's perceptions about the commercial potential of hard rock. Selling more than 6 million copies in the U.S. alone, **Pyromania** established Def Leppard as the quintessential rock band of the 1980's — attractive, yet macho; young, yet experienced; metallic yet accessible. As Elliott and the rest of the Leps — guitarists Steve Clark and Phil Collen, bassist Rick Savage and injured drummer Rick Allen — are very aware, creating a new album that will match the hysteria created by **Pyromania** has been far from an easy task.

"There's no reason that this album shouldn't be a better record," Elliott stated. "Since **Pyromania** we've grown technically and as musicians. We're two years older, and the experiences we've had during that time have given the music we're creating today a great deal more depth and substance. I'm not necessarily saying this will be a more successful record than **Pyromania**, but there's no denying that we feel it is. When we were in the studio we used **Pyromania** as a kind of reference guide. We'd put on

a tape of one of our new tracks, then put on a track from **Pyromania**. To my ears there's no major difference — it's still Def Leppard."

Of course, as anyone familiar with the rock scene knows, the band's efforts to complete their latest LP were not without difficulty. Paramount among these was the tragic auto accident suffered by Allen on New Year's Day, which resulted in his Corvette spinning out of control, turning over a number of times, and tearing off his left arm in the process.

"Rick's accident put everything in perspective for us," Elliott stated. "It's amazing how good his spirits are at the moment. He understands that he only has one arm, but he hasn't gotten down about that. In fact, he's determined to try and come back into Def Leppard, and we're thrilled to let him try it. We're all realistic about his chances, but we'll stand behind Rick 100 percent. With the type of technology that exists today, especially with electronic drum machines, I don't see why he can't try it."

"We don't want this to become a circus side show," he added. "Rick knows that a lot of people will come to the show and try to see what his arm looks like now. That's a simple fact of life. He can accept that, and so can we. We all know that he's not going to be ready to assume his old duties when we go on tour this time. We're talking about the future when we speak of Rick trying to come back. He's still part of the band, and we want him to progress as much as possible, but he has a long convalescence ahead of him, and we want him to concentrate all his energies on that. Def Leppard will still be here when he's ready to rejoin us."

Luckily for the band, Allen had finished his basic drum tracks for the group's new album shortly before his accident. As Elliott was quick to explain, Def Leppard has always utilized drum machines in the studio, and the extra frills needed to complete the album were supplied by electronic devices rather than any substitute drummer.

"We realize we may have to use a guest drummer on the upcoming tour, but it makes us very happy that Rick has been able to contribute fully to the new album," Joe explained. "Our goal would be to have Rick join us and do specific things on stage. He could play his snare drums with his right hand, his bass drums with his feet, and perhaps we'd use pre-recorded tapes to help him out. It's not any secret that we've used drum machines on previous albums. The last thing we want is for Rick to become discouraged. We want him to try. If he fails, he can accept that, but he's still as much a member of this band as anyone."

Allen's accident was the last in a

series of incidents which seemed determined to sabotage the Leps' efforts to continue building the glorious road of success that had lead them to the apex of the rock world. Months prior to Allen's accident, the band had to scrap virtually all of their new studio efforts due to the misguidance of their producer, Jim Steinman. As Elliott recalled, Steinman's efforts set the group back nearly six months.

"Striving to create something better is what Def Leppard is all about."

"The guy wasn't our first choice as producer," Joe explained. "We wanted to work with Mutt Lange again. After all, we did very well together on **Pyromania**, and in fact, he had agreed to work with us again. We did the record's preproduction together in Ireland, and he helped us with the new material. We thought he was going to produce the album up until February 1984. But Mutt puts his heart and soul into every project he works on, and he had just finished up the Cars' **Heartbeat City** LP, and

he was near death — I mean that literally. He was just exhausted. We saw that he wasn't going to be able to work with us.

"At that point we had the choice of waiting around for Mutt to get himself together, or look for someone else," he added. "The trouble with people like Ted Templeman or Trevor Horn is that they're booked years in advance. They really didn't have time for us. Steinman was one person who we found was available, and since he's a good songwriter, and he's produced some major artists, we figured he might be an interesting choice."

"As it turned out, we were totally incompatible with him," Elliott concluded. "He had his way of working and we had ours. We'd say we want to begin working at noon, and he'd wander in late in the afternoon. After a few weeks of that we realized we were doing most of the work ourselves. We spoke to our manager, and told him that the way things were going we might as well produce ourselves. When we said that, we realized we could do it. That's when we dumped Steinman and set to work ourselves. We scrapped his tracks and put ourselves in charge. All in all, I'm very proud of what we've accomplished." □

Steve Granitz/Celebrity Photo



Rick Allen: His condition continues to improve following his tragic auto accident.

out to lunch

NIGHT RANGER

by Jodi Summers Dorland

Each month *Hit Parader* takes rock's top performers out to lunch to discover if food does indeed make the man. This month's lunch munchers are those West Coast pump buddies, Night Ranger.

Go out to dinner with some people and they just get weird. Take Night Ranger's premier pump buddies, Jack Blades and Kelly "The Singing Drummer" Keagy, please. *Hit Parader* had the enticing experience of dining with this delirious duo at an Italian restaurant in L.A., which doubles as a music industry hangout. The Chianti flowed, and as these two got progressively more drunk, the rock gossip spewed from their lips. Here is some of the best dirt.

Jack Blades: ...Our guitarist Brad Gillis was over at the Rainbow last week when he ran into Ozzy. Ozzy always kisses Brad, big old smacker, man, right on the lips. Jake E. (Lee), plus Vivian Campbell and a couple of other guys from Dio's band were there also, and everybody was hanging out and talking. Ozzy's standing in the corner and he goes (he lapses into an imitation of Ozzy when he's out partying), "Brad, Brad, I wanted to sing on your record."

Kelly Keagy: He wasn't going to sing on one of my tunes.

JB: It was going to be on *This Boy Needs To Rock*.

KK: Not one of my tunes.

JB: That's my tune. How about a ballad? He came into the studio when we were recording the first album. We had a great time.

KK: ...There's enough room in this business for everybody. There's even room for those Northern California types.

JB: Na na na, na na na (in tune to Journey's *Loving, Touching, Squeezing*).

KK: As Jack feigns a Na na na, na na na.

JB: I don't know Steve Perry very well, but I know Neal. (imitates Neal Schon's voice) "Neal...I'm a child prodigy."

The band's publicist: These guys are getting drunk. I want them to have intravenous coffee.

JB: We played a Day On The Green with Journey, and Neal was hysterical. (Lapses back into Neal's voice.) "Hey, man, see this new guitar...it's blue."

(The duo burst into laughter.)

JB: Neal's a great guy. You really have nothing but fun with him. But you figure a high school education took a back seat for this guy.

KK: Heart of gold. He's a wonderful person.

JB: The way he talks is so funny. (Another imitation.) "Hey man, you have to come to my house and take a look at my bathtub. It cost \$15,000. Man, it's computerized and...it's blue. I tell you, it's great, he's got a great \$15,000 blue bathtub."

JB: I saw this thing on (David Lee) Roth's father.

he seems like a very wealthy man. He's a dentist, surgeon, orthodontist or something. They have a huge mansion in Pasadena.

HP: Dave likes to say he's from a poor background.

JB: A poor black child. I love him. I used to listen to his singing and analyze too much, then I caught on to his sense of humor. Until I'd seen him face to face and in videos, I never realized what a great personality he is. He's a major talent. Beef Jerky time. He's a hilarious guy.

KK: He's funny too.

HP: So are you.

JB & KK: We know. □



Night Ranger's Jack Blades and Kelly Keagy: "It's beef jerky time."

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Metal Method lessons are used by guitarists in 54 countries around the world. Instructor Doug Marks (pictured) plays Charvel/Jackson guitars.

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Soderkulla, Finland

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Laramie, WY

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Glendive, MT

My friend bought your first four lessons before he'd ever picked up a guitar. Now you should hear him! If Metal Method can do that for him I can't wait to see what it will do for me — someone who's been struggling for six years! — *Derek Green*
Melbourne, Australia

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Clearfield, UT

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Revamped Quartet Set Out To Conquer America.

Whitesnake

by Paul Hunter

When rock pundits are asked to predict the one band that will emerge as a major force on the metal scene in the months ahead, invariably the first name out of many mouths is Whitesnake. While this British quartet is far from a new band, their recently revitalized image and sound has transformed them from an aging blues/rock aggregation into a streamlined metal machine that seems destined to obliterate any remaining obstacle in their quest for the top. Recently we had the chance to talk to the band's central figures — vocalist David Coverdale and guitarist John Sykes — about Whitesnake's plans for success.

Neil Zeman

John Sykes: "No one in this band has to take a back seat to anyone else."

Hit Parader: Why has it taken Whitesnake so long to break in America?

David Coverdale: The primary reason is that before our 1984 tour in support of *Slide It In* we really hadn't spent very much time in the States. We did one support tour with Jethro Tull in 1980, but that was about it. We're very successful in Europe and Japan, and we had been concentrating most of our efforts there.

HP: Why are you suddenly interested in becoming successful in this country?

John Sykes: Because we can make a lot of money in America (laughs).

DC: In some ways America is the last great frontier for Whitesnake; and what a frontier it is. Being British, I naturally tend to view Europe as being an important market, but there's no denying that if you want to enjoy international status as a major band you have to have success on this side of the Atlantic.

HP: Whitesnake has undergone quite a transformation over the last few years. What happened to Mickey Moody, Mel Galley, Bernie Marsden and all the other ex-members of the band?

DC: You know what happened to at least two former members — Jon Lord and Ian Paice. They're back in Deep Purple and from what I understand they're happy as larks. Good for them! The musicians you mentioned have spread to the winds. Bernie has his own band, Alaska, and Mel is working with a new version of Trapeze.

HP: Why have you decided to streamline the band so much now with only four members as opposed to the six that were in earlier Whitesnake lineups?

DC: We sound better this way. When John joined the group shortly after we finished recording *Slide It In* I had every intention of keeping the band's two-guitar lineup. I liked the flexibility it gave us. But then Mel broke his arm, and John was forced into playing all the parts himself. He took to it like a fish to water, and I noticed that the band had a great deal more energy with John playing the only guitar. We decided to keep it going that way.

HP: John, you've had previous experience with bands like Tygers Of Pan Tang and Thin Lizzy. How does playing in Whitesnake compare to those groups?

JS: I try not to compare bands. I love this group, so there's no point in making comparisons. The one thing I will say is that I enjoy being given the freedom that Snake allows me on stage. I don't have to worry about getting in another guitarist's way, and that's a nice feeling.

HP: We've heard that David can be a bit of a taskmaster...

DC: (Interrupting with a laugh) That's not true at all. Where did you hear that?

JS: David pushes everyone hard, but no harder than he pushes himself. We know we have a good opportunity to become a major band in America, and we want to take advantage of that. David's not domineering. This is very much a band. No one has to take a back seat to anyone else.

HP: What about your new album. This is the first LP Whitesnake has recorded with the new lineup.



David Coverdale: "There has been a change in Whitesnake's sound, but it's been a change for the better."

"David pushes everyone hard, but no harder than he pushes himself."

Were there any difficulties or unforeseen problems?

DC: None at all. When you've been on tour with one another for the better part of a year, you begin to know what will and will not work within the band's context. By the time we got into the studio we were very anxious to see what we could do together in a creative environment. I must say that things turned out every bit as well as we had hoped. There has been a change in Whitesnake's sound, but it's a change for the better.

HP: How would you describe that change?

DC: We're still playing bluesy rock and roll, but because of John there's a harder edge to it. I don't think anyone who is familiar with our earlier work will have any difficulty in relating to

the new material — in fact they should love it. It just has a more contemporary sound.

HP: How do you view today's rock scene? Does Whitesnake fit in with bands like Ratt and Motley Crue.

DC: (Laughs) I hope not. Actually, I admire those groups for what they've achieved, but our focus is quite a bit different than theirs. I love singing the blues, and I like to think that my singing is just as important to the band's sound as anything else. It seems to me that a lot of the newer bands are little more than guitar showcases. They do write some very catchy tunes, though.

HP: David, you tasted success in America while you were in Deep Purple in the mid-'70s. Would you like to see Whitesnake attain the kind of adulation that Purple enjoyed in America back then?

DC: I may have been a bit too young to fully appreciate the success that I had with Purple. You've got to remember that touring with them was the first time I had ever been on the road. It all came so easily. I'd like to see us achieve that kind of success. We're all mentally, physically and emotionally ready to cope with it. □

video ... video ... video ...

Page And Rodgers Bask In The Spotlight Of Success.

lights,
camera,
action!

by Winston Cummings

Few bands in rock history caused as much of a stir — before anyone heard even a note of their music — than the Firm. Featuring the talents of former Led Zeppelin guitarist Jimmy Page and ex-Bad Company vocalist Paul Rodgers, the Firm was an instant supergroup with a debut album that immediately rocketed to the top of the charts. Surprisingly, in light of the reclusive nature of both Page and Rodgers, the band also released videos for their hit singles *Radioactive* and *Satisfaction Guaranteed*. Recently we had the chance to speak to the Firm's two guiding lights about the reasons for the band's marketing strategies as well as their future plans.

Hit Parader: Why did you decide to do two videos for the album?

Jimmy Page: It must seem strange to people who remember that Led Zeppelin never even released a single, let alone a video. My main reason was to let people know who was in the band. I am proud of the Firm, but I try to be a realist whenever possible. I didn't want to be so egotistical that I felt I could

just announce a new album and a world tour and expect people to react favorably to it. The best way of reaching people today is through video, so that is how we decided to initially promote the Firm.

Paul Rodgers: I had my first taste of video last year when I did a clip for my solo album. I enjoy making them. They take a bit of discipline,

and since I've always prided myself on being a disciplined person, I find videos to be quite satisfying.

HP: Do you think you may get more ambitious with your video efforts in the future? After all, *Radioactive* was little more than stage footage.

JP: I've been involved with some

Mark Weiss

THE
FIRM

Jimmy Page: "I really hadn't played the guitar in three years before this tour."



fairly ambitious video projects in the past. When Led Zeppelin did **The Song Remains The Same** movie it was quite a pioneering effort. I learned back then that I am not, and have no intention of becoming an actor. It's hard work. When I was filming my fantasy sequence I kept thinking, "Why am I doing this?" After we've established the Firm's identity, I don't know how much more use of video we will be making.

HP: What do you think of the role video is playing in rock and roll today?

PR: Some bands use it very well, but I regret that a great deal of music has become little more than a fashion show because of it. I come from a school that believes the music must come first, and a band's look after that. Some newer groups seem to have their priorities backwards. Unlike Jimmy, I wouldn't mind trying my hand at more videos, but that remains to be seen. Right now our time is taken up totally by touring.

HP: How has the tour been going?

JP: It's been an incredibly rewarding experience for me. I hadn't been on the road in six years and I hadn't really played the guitar in three years before this tour began. In many ways it was a salvation for me. I had wandered rather aimlessly after Zeppelin ended, and it wasn't until I participated in the A.R.M.S. benefit concerts two years ago that I began to realize how much performing meant to me, and more surprisingly, how much I apparently meant to the fans. Their response really touched my heart. They are the ones who inspired me to seriously get back into music.

PR: I feel much the same way. I felt I had had enough of bands and touring after Bad Company. I had been practically living on the road since the time I was 17. But after I made my solo LP, *Cut Loose*, I realized how important a band is. I did all the work on that album by myself, from playing the instruments to producing. But that can result in a rather sterile sound and



Paul Rodgers: "We're a bit wary about committing ourselves to anything at the moment."

feel. You need the interaction of performers to make good music. That's what the Firm has achieved on this tour.

HP: At one point it was said that you had no intention of keeping the Firm together after this album and tour. Do you still feel that way?

JP: I don't know where that story got started. We've never stated our intentions, and we will not do so here. The reason for that is we honestly don't know what the future holds. At the moment we're enthused about the group and what we've accomplished over the last few months. But we agreed when we first got together to keep our options flexible.

PR: We've all expressed the desire to have the Firm broaden our opportunities rather than limit

them. We've all been through experiences where a band became our entire life. While the Firm is very important to us, we don't want that to happen. Quite simply, I think we're a bit wary about committing ourselves to anything at this point. But I think it's safe to say that we're enjoying ourselves quite a bit.

HP: There has been a great deal of speculation concerning the health of the band members. How is everyone feeling?

PR: I feel great.

JP: Me too. Again, that was one of the press' ways of writing about the band before they knew what we were up to. There was speculation that I wasn't up to touring or performing. Hopefully we've proven that to be totally erroneous. □



Caught
in the
act

Udo Dirkschneider: The general behind Accept's metal attack.

A ccept

by Andy Secher

What a difference a year makes. It was only 12 months ago that Accept were in the midst of their first American tour; five German rockers who were truly strangers in a strange land. They didn't speak English very well and American customs and practices were as foreign to them as the proper recipe for wiener schnitzel would be to you and me. But now, things couldn't be more different. With their latest album, **Metal Heart**, sailing to the top of the hard rock charts, and their latest U.S. tour proving to be a soldout success, it seems that Accept are on the verge of becoming honorary U.S. citizens.

"America is such an amazing country," guitarist Wolf Hoffman exclaimed. "When we first started touring here we couldn't believe how big it was. In Europe you can tour most countries in a week or two — and that's playing the major cities twice! In America it seems that you can travel forever and still be in the same state. We fell in love with the country last year, and as we became more comfortable with the language and the customs we felt more and more at home. When we went on the road this time, we felt as though we wanted to stay in America forever."

Judging by the response given Hoffman and bandmates Udo Dirkschneider, Jorg Fischer, Stefan Kaufmann and Peter Baltes at every stop along their U.S. tour trail, it looks like the groups' love affair with America is a two-sided situation. While during the first leg of their cross-country trek Accept had to open shows for the likes of Krokus, a few months into the tour they were able to break away and start headlining some of their own concerts. The difference in the band's attitude, however, was negligible according to Hoffman.

"It really doesn't make that much difference to us whether we headline or open," he said with only a trace of an accent. "Of course we enjoy headlining because that means we're becoming more successful, but our attitude on stage isn't that different. In fact we may be a bit hungrier when we go on stage as an opening act. We know we have to win the crowd over every night. We like that challenge."

Unquestionably, Accept has stood up to the challenge of winning over their audience during their 100 date American road sojourn. Opening their show with the prerecorded introduction to *Metal Heart*, the quintet proceeds to tear into the title track from their latest album with a full-bore ferocity that is almost overwhelming in its intensity. With the pint-sized Dirkschneider prowling center stage dressed in his Army fatigues, and the twin guitar attack of Hoffman and Fischer laying down riff after riff of metal mayhem, Accept's performance packs the wallop of a Panzer division on the march.

The band never lets up. There are few wasted motions and no wasted time. Between song conversation with the audience is kept to a minimum so that the band can continue to churn out the wall shaking rock anthems that have become their stock in trade. While some in the audience were disappointed that such early Accept favorites like *Restless And Wild* were noticeably absent from the group's set, the inclusion of such roof-raisers as *Midnight Mover*, *Screaming For A Love Bite*, and the expected finale, *Balls To The Wall*, kept the crowd on their feet begging for more.

After their intense hour-long opening act performance, as they relaxed in their cramped dressing facility, the band expressed gratitude for the support that American fans have given these German rock warriors. "We were very wary when we first came over to your country," Hoffman said. "We didn't know if anyone would know, or care who we were. We quickly found out that not only did fans know of songs like *Balls To The Wall* they knew of our earlier European albums as well. That made us feel incredibly good. They were the ones who gave us the confidence to know we can be a success over here. We'll always be very thankful to all of them for that." □

INSTRUMENTALLY SPEAKING

by Michael Shore

Brian May of Queen has long been one of rock's most accomplished and admired guitarists: ultra-stylish and innovative, he'd probably be a lot more influential if only his sound weren't so unique and hard to copy, but if you're one of the many who've been digging his licks for ages, Brian and the good folks at Guild have come up with something to help you emulate one of rock's all-time great axemen: a virtually identical copy of Brian's "Red Special," the guitar he built himself 21 years ago.

Guild's copy, called, of course, the "Brian May Model," is strikingly faithful to the original. May built it in 1964, at the age of 17, with help from his engineer/physicist father, because, "I simply wasn't satisfied with existing guitars. The Red Special combined what I took to be the best features of a Fender — the clarity and bit of the single-coil pickups — and a Gibson — the body-density for sustain. And I made a tremolo bridge much better than anything around at the time." That tremolo bridge, which also combined a Fender's routed spring design with a Gibson's roller bridge for smoother action, is about the only thing that hasn't been exactly replicated on the Guild copy. Instead, there's a specially designed Kahler locking tremolo. Of course, anyone who knows anything about guitars these days knows Kahler makes state of the art bridges, so no problem.

The other difference between May's original and Guild's version is that the original neck had an unusually thick oval shape. Guild's is still oval, but is thinner, so most players will adapt to it easier. Otherwise, you have the same mahogany body with gorgeous cherry-red finish, black pickguard, widely rounded lower bouts and abbreviated double-cutaway horns; the same rosewood neck with 24 fret ebony fingerboard, extra low frets for extra fast action and wide radius for lots of string-bending room — not to mention the same zero fret that May insists upon for better tuning at low fret positions.

As on the original, there are also three single-coil pickups. But where May's original has three modified British Burns Tri-Sonic pickups, the Guild version has three DiMarzio made, May-approved Signature Series models. In keeping with much of the guitar's original design, the pickups are also sort of halfway between a Gibson humbucker and a Fender single-coil: they have the bite and clarity of the latter, but their widened magnetic field gives them much of the former's

warmth and fullness of tone, for those sweetly-singing *Bohemian Rhapsody*-style leads. These pickups happen to have a slightly lower output than most of today's hot rodded numbers, so Guild also supplies a power boost pedal with the guitar.

Also as on May's original, the new Guild has two rows of three slider-switches. The row closer to the strings has the on/off switches for each pickup; the row further from the strings activates a phase switch for each pickup. By pushing one of the phase switches down (that is, away from the strings), a pickup is set out of phase, which cancels most low frequencies and emphasizes selective highs for a super sharp, edgy sound (out-of-phase sounds have always been available on most Fender Strats, in the "Between pickups" settings on the blade-selector).

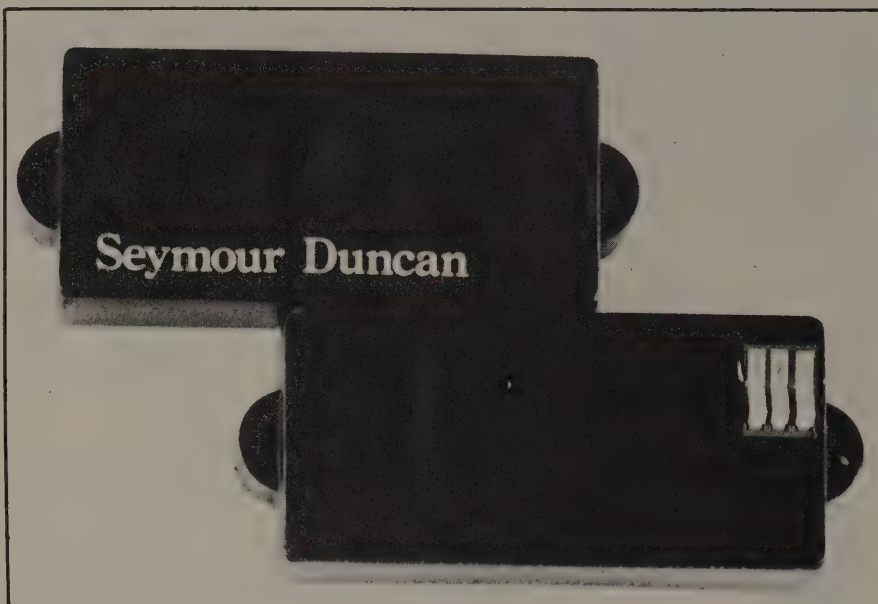
Between these six switches, the Brian May guitar gives you a near-infinite variety of sounds and tones, which are further accentuated by the master volume and tone controls (Note: in staying faithful to May's original, the volume and tone knobs are located unusually far from the strings, right at the bottom of the body's lower right bout, and the volume knob is actually behind the tone knob, also quite unusual). As Brian explains, "For instance, with the middle and bridge pickups on in phase, you get that thick, hard, sustained *Tie Your Mother Down* sound. With the neck and middle pickups on out of phase, you have that *Bohemian Rhapsody* solo sound, one of my favorites. With the neck and bridge pickups out of phase, you have that really dirty and harsh sound from *Great King Rat*. And so on."



The "Brian May Model."

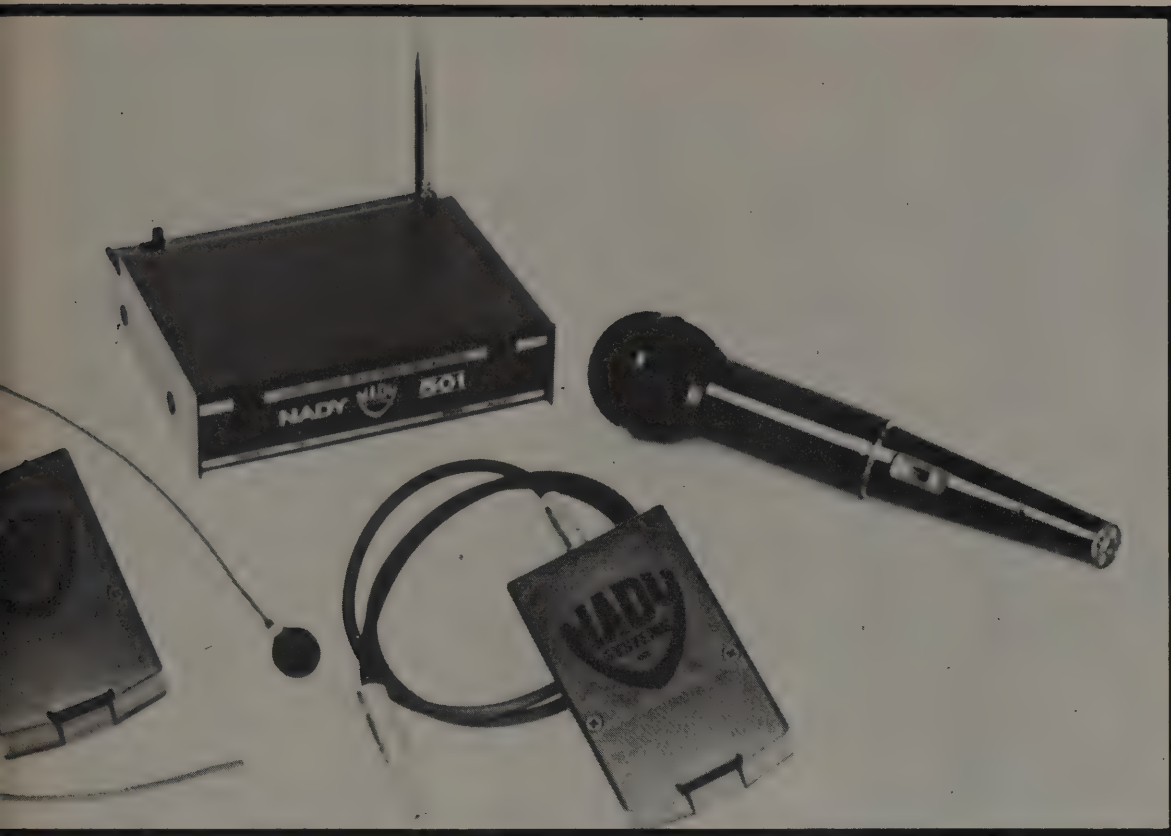
In fact, let's give Brian the last word on this exceptional instrument, since it's basically the product of his admirable musical imagination. "Guild has done a superb job of reproducing my Red Special. But I must stress that it's not a guitar for everybody. It's a very personal instrument, it has all my own idiosyncrasies, but someone who hears some of my work and likes it and then decides to get this guitar *might* end up a little frustrated or disappointed. Wait, I don't want to

downplay a guitar named after me! But seriously, despite what I've just said, I should add that while this guitar may not sound like a Fender or a Gibson, it *can* approximate their sounds, and more importantly, it has enough versatility that I think most anyone, with a bit of fooling around, will be able to find *their* sound on it. Like I said, it's not for everybody — but then, if everybody hadn't requested that we market it, it wouldn't be available!" □



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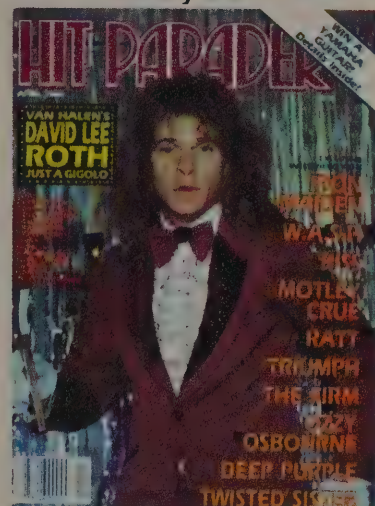
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Kiss — Call To Glory
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Dio — The Evil Eye

January, 1985

Motley Crue Voted #1 Rock Act
Ozzy Osbourne — More Crazy Days
Judas Priest — The Leather Legends
Deep Purple — Purple Reign
Twisted Sister — The Night Stalkers

December, 1984

Van Halen — Living On The Edge
Scorpions — On The Attack
Ratt — Going In Style
Def Leppard — Kings Of The Road
AC/DC — On The Rebound

November, 1984

Iron Maiden — Search And Destroy
Motley Crue — Wild In The Streets
Quiet Riot — The Mouths That Roared
QueensrÛche — The Power Patrol
Triumph — Angry Yet Proud

October, 1984

Scorpions — Animal Magnetism
Black Sabbath — Ashes To Ashes
Kiss — Go For The Throat
Rush — The Master Plan
Robert Plant — The Legend

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Jeffrey Mayer

Stephen Pearcy: *Invasion Of Your Privacy* is light years ahead of the first album.

Mark Weiss

The Ratt Pack



Privacy Invaders Reveal Their Struggle For Success.

by Dan Hedges

"You write songs when you're hungry and pissed-off," Warren DeMartini said in New York. "But I've noticed with a lot of bands I like that as they got progressively more successful, their music changed. The scary part is still being able to identify with everybody *after* you've achieved success."

Ratt's first LP, *Out Of The Cellar*, was one of the fastest selling albums of 1984-'85—if not the fastest rising debut album of the decade. Their first three singles, *Round And*

Round, Back For More, and *Wanted Man* as well as their latest hit, *Lay It Down*, have all become familiar staples on radio stations across the country. With guest stars ranging from '50s TV comic Milton Berle to the boys in Motley Crue popping up in their videos, the five Southern California rockers have become more-than-familiar faces on the home screens. Now, the Ratt pack are continuing their streak with *Invasion Of Your Privacy*—a disc featuring 10 new Ratt and roll rockers. With this LP it's clear that Ratt has settled in for a long siege.

As co-guitarist Robbin Crosby noted, he, DeMartini, bassist Juan Croucier, singer Stephen Percy, and drummer Bobby Blotzer might be relatively new names on the charts, but the heavy media exposure they've enjoyed since last summer has paid off in spades. At every stop along their current tour, Crosby noted that the fans "*knew* us. They knew the songs. We watched people in the crowd singing along with us."

Still, it is a rough haul. As DeMartini came to realize, most fans find it hard "to identify with the stress you get from touring and

"We found out last year that you just can't stay up for four days straight."



Robbin Crosby (left) and Stephen Pearcy: "Everyone who sees us always has a crazed look in their eyes."

playing for a long time. That was the case when *we* were just fans. When you're out in the audience, it looks so easy."

"Yeah, one big party," Crosby stated, rolling his eyes. "That's the way fans see it. But it's a *long* way to the top. You find your limit. You *can't* stay up for four days straight. We found that out on our first tour, so we knew what was expected of us this time."

To a degree anyway. DeMartini admits that the sometimes ugly underbelly of rock stardom has come as a rude awakening. "It's been hard for us to grow as fast personally as we've been growing in the public sense," he explained. "We basically shot right to the top. We're constantly trying to better ourselves, obviously, but it gets frustrating on the road because there's not enough time. You're not stationary long enough. It's kind of scary."

"I noticed back when we were playing the

clubs in L.A. that everybody who came to see us had this *crazed* look in their eyes. It's grown to a bigger level now, but it's never changed from that. I'm not saying that I always *knew* we were going to be in the Top 10, but people have always had that same way of reacting to us. It's always been very manic."

Ratt's videos have helped spread the word, and although the band thank MTV for giving them such crucial exposure, they've found that their following has expanded past the confines of the music channel's target viewers. As Crosby commented, "We have a broader audience than a lot of the new hard rock competition we've been lumped with, a wider appeal through songs like *Round And Round* and *Lay It Down*. Things an older person might like. We find more girls at our show than a lot of bands get, too. I mean, if you're cutting off the girls, you're cutting off half the world."

"So far, everything we've been striving for, as far as making us different, has worked," Crosby added. "We're real happy about that because it was intentional. The music. The look."

It was the weekend crowds on L.A.'s Roxy/Starwood/Whiskey circuit who first realized Ratt's potential, enough to enable the band to sell 50 thousand copies of their independent EP (and get played on the two biggest radio stations in town.) A classic example of a band being in the right place at the right time, they were outgrowing the clubs just as record labels were racing to sign the next Van Halen.

For Ratt, Crosby stated that club atmosphere was invaluable in that it "made the competition stronger, which made the quality higher. There were five or six bands out for blood that were playing the clubs when we were. Every group was going to kick the other band's ass. It was a showdown every time you played."

"There were a lot of good bands around for a *long* time," DeMartini added. "We were just trying to make some money and stay alive. The new wave thing created a lot of anger and frustration among rock and roll bands and their fans, so it just made bands like Motley Crue and Quiet Riot even stronger. They kept at it. So did we."

Not surprisingly, though, Ratt drew the line at being considered just another heavy metal outfit. DeMartini feels the term has been "blown out of proportion," noting that many of his favorite bands, "Who I'd never consider heavy metal, are being called heavy metal in magazines. When I was in the seventh and eighth grade at school, heavy metal was Sabbath and bands like that. It was a very separate thing from straight rock and roll. You would *never* have called Aerosmith a heavy metal band. But *now*?"

Crosby agreed, though he reckoned it hasn't hurt the band because heavy metal "is the people's music right now, the people's choice." Mention the term "heavy metal," he pointed out, "and you see a picture of this wild, Motley Crue-looking character. *Completely* unacceptable to Mom and Dad." He laughed. "Of course, that's half the appeal. But now even Billy Squier is 'heavy metal,' as is anybody with long hair who plays through a Marshall stack. I don't consider Ratt a metal band at all. I just consider us rock and roll."

But though the videos have helped bring Ratt's image into the nation's living rooms, making a successful shift from the L.A. club scene to the hockey arenas of this world is something else. Playing bigger places means transforming yourself — visually and sonically — into "Larger Than Life." In Ratt's case, Crosby noted that "it's never been a problem because we've *always* been out of control. We've always thought, 'God, *we're* not a club band.' We've *always* pretended it was the Forum."

"The hardest thing for us has been growing into this big organization, picking up all these people you never had to consider before to do certain tasks," he said, considering this year's bigger tour and the more elaborate videos. "The money involved is mind-boggling, but we've got that under control. The transition, for us, has been waiting for it to happen." □

MAMA'S BOYS

McManus Brothers Let Loose With **Power & Passion.**



Mama's Boys: "We've always been a very musical family."

by Rick Evans

There have always been famous brother combinations in the world of rock and roll. The likes of Rudolf and Michael Schenker as well as Angus and Malcolm Young instantly spring to mind. But when three brothers decide to join forces in a band — as John, Tommy and Pat McManus have done in Mama's Boys — then a special musical chemistry is virtually guaranteed.

"We've always been a very musical family," the band's guiding light, Pat "The Professor" McManus explained. "We're from Ireland, and our home was always filled with Irish folk music. "Our parents were musicians, and they had me playing the fiddle from the time I was a

wee lad. I became quite good at it, and my playing drew quite a bit of attention back in Ireland. The funny part was we really weren't exposed to that much rock and roll. We were into folk music much more. We didn't even know what rock and roll was until we were all in our teens."

Ironically, the brothers' introduction to rock music was through another Irish band named Horslips who made a practice of injecting large doses of Irish folk melodies into their rock presentations. Upon seeing this melding of traditional and modern music; John, Pat and Tommy decided to cast aside their fiddles and bows in favor of electric guitars, basses and drums. While one might assume that these

relative rock novices would choose to perform "safe" middle-of-the-road material, the McManus brothers decided to go for broke — they instantly became the world's first folk metal group.

"Once we got into rock, we started listening to people that were on the radio, and the bands we liked best were the hard rockers," Pat stated. "We saw that we could mix that kind of music with the traditional things we've always played. At first a lot of people laughed at the idea, but once they heard us, they changed their minds."

Mama's Boys hit the Irish and British club circuit, where their rousing and unique sound soon garnered them a substantial cult following. They were able to procure a local label

deal, and the McManus' began cranking out albums such as **Plug It In** and **Turn It Up** with startling regularity. Finally, in 1983 their local success induced a major label to give the boys a chance at the international rock market, resulting in the release of the group's first American album, **Mama's Boys**.

"Having a record come out in America was an incredible experience for us," Pat said. "We had never set goals of international stardom, and realizing that there were people around who believed in our abilities was great. They gave us a lot of confidence. Coming over to the States for the first time was the most eye-opening experience of our lives. We had lived something of a sheltered life in Ireland. Once we hit America, all that changed in a hurry."

Now with the release of the band's latest LP, **Power & Passion**, Mama's Boys seem intent on proving that the next time they return to our shores they may well be a headline attraction. On such cuts as *Needles In The Groove*, *Hard & Loud* and *Lettin' Go*, Pat, John and Tommy show they have both the talent and determination to make a significant impact on the hard rock scene. Eschewing the cliched riffs and lyrics that have begun to drag the metal movement down in recent days, Mama's Boys rock with a fresh intensity that mark them as stars of the near future.

"The reaction to the album has been wonderful," Pat stated. "We were hoping people would like it, and the response has been much more favorable than that for our past LPs. We feel we're making a lot of progress every time we record and tour. After all," he added with a smile, "you've got to remember we're still pretty new to all this. We've still got a lot to learn." □

Randy Rhoads *in his own words*

Guitar Great Is Remembered As His Influence Grows.

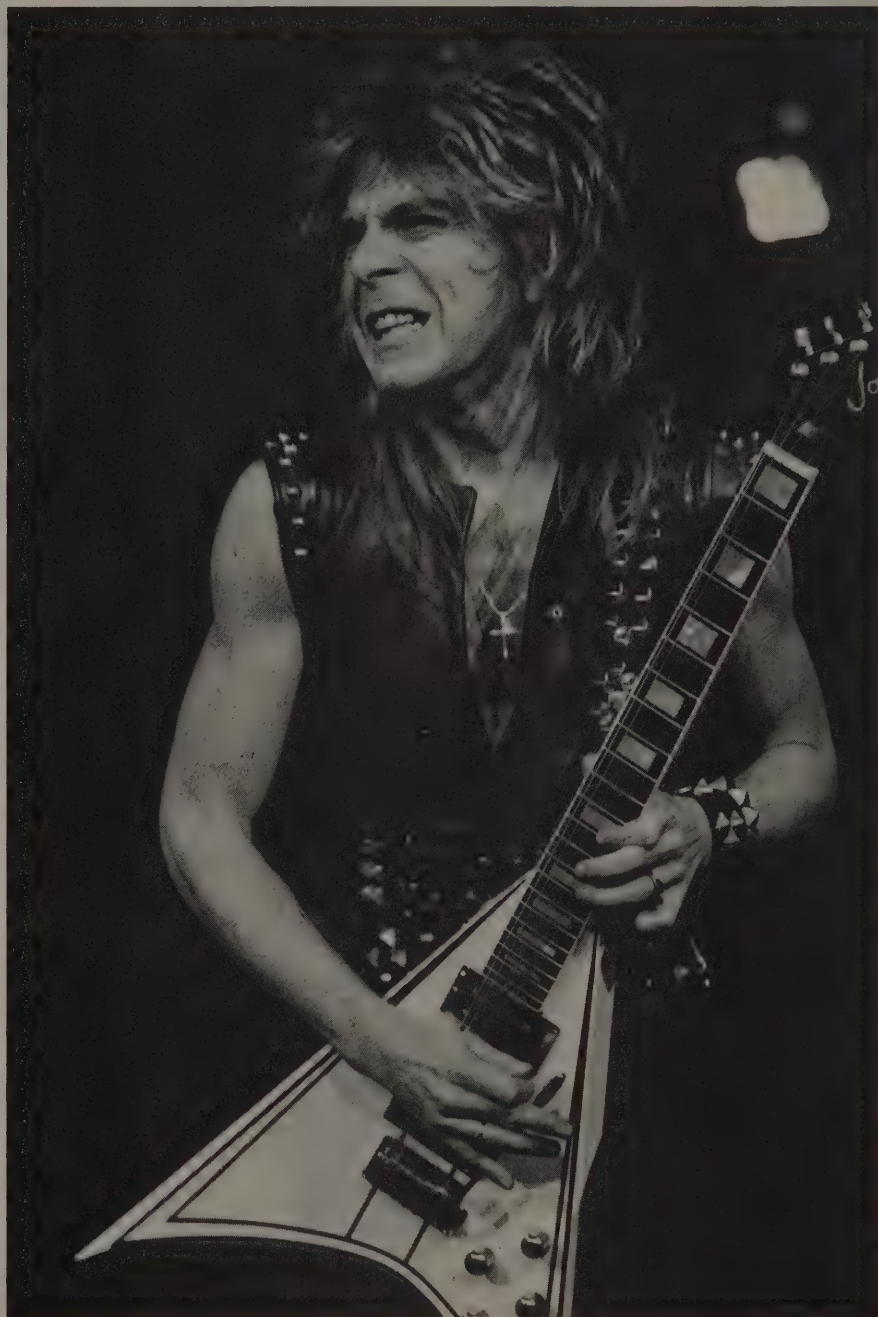
As Jimi Hendrix dominated the actions of guitarists throughout the '60s and Edward Van Halen the '70s, Randy Rhoads has come to rule the '80s. While he appeared on only two officially released U.S. albums — Ozzy Osbourne's **Blizzard Of Ozz** and **Diary Of A Madman** — Rhoads' six string brilliance and continually innovative technique made him an instant and lasting force in the rock guitar hierarchy. Now, three years after his death in a tragic plane crash in Florida, we have gathered together excerpts from the various interviews given by Rhoads to **Hit Parader** to present Randy Rhoads: In His Own Words.

I'll never forget the first time I met Ozzy. He had been looking for guitarists to join his solo band after he had left Black Sabbath. Evidently he had been listening to different players all day, because by the time I got to his hotel room — which was about 2 a.m. — he was stretched out on the couch with his hands over his eyes. He really wasn't in the mood to hear anyone else, but since I had been recommended to him by a mutual friend he said, "Go ahead and play." I had brought this little amp with me, so when I started to play I kept things simple. I didn't want to play old Black Sabbath things or anything, so I stuck with playing some chord structures and solos. After a few seconds Ozzy sat up and looked at me. Apparently he liked what he heard. Then a few minutes after that he started to smile. I just kept my mouth shut and played.

I love guitars that have small frets. That's the thing I look for first in a guitar. Someone can tell me that they found this incredible guitar with the most amazing sound, but before I'll play it I'll put in very small frets. When I started designing guitars with Grover Jackson that was one of the things I stressed. I wanted a guitar that looked different and sounded "fat," but the small frets were very important as well.

I still feel a little strange when people stop me on the street and ask for an autograph. I haven't gotten it through my head yet that being in a rock and roll band with someone like Ozzy makes you something of a celebrity. I don't mind the recognition, but after playing in clubs for a long time, having people recognize me is something that's quite a bit different.

Paul Natkin/Photo Reserve



Randy Rhoads: "No matter how successful I become I'll probably be a little insecure."

When I was a little kid I always had an interest in music. My mother owned a music school and by the time I was 7 I was taking guitar lessons there. I was playing an old acoustic Gibson that belonged to someone in my family that I found lying around the house. I just started trying to figure things out on it on my own, so by the time I started taking lessons I had a pretty good idea of what to do. The trouble was I didn't have that much tolerance with lessons. I wanted to have fun and play new things. I didn't want to be bothered with technique and learning scales.

Ozzy and I have a very good relationship, but sometimes it's a bit strange. When we're in the studio he'll do anything to motivate me and get me to play better. I remember the sessions we did for the first album. I was really pleased with some of the solos I had done — especially the one for *Mr. Crowley* because it had a classical influence to it. But Ozzy came into the studio and started shouting, "Is that the best you can do?" He was acting a bit crazy, and he was beginning to get to me. I realize now that he was trying to push me to create something better. It worked. I said, "Okay, I'll show you what I can do." That's when I did the solo that appears on the album.

I listened to a lot of different rock guitarists when I was younger. One of my favorites was

Leslie West of Mountain. I loved the feel he had for the guitar. It seemed like he was in total control at all times — he could express anything he wanted through the guitar. I really liked that. I also listened to Jeff Beck and Ritchie Blackmore. They're also very emotional players. I tend to like those kind of guitarists more than the pure technicians. I admire what they can do, but I like it when it seems the instrument is an extension of the person playing it.

I love classical guitar. I've started looking for classical teachers while we're on the road. If we have a few hours to ourselves during the day, I'm trying to find a classical teacher and go study with him. I can never get enough of the guitar. It's the most important thing to me. I'd much rather be learning more about classical guitar than just sitting around the hotel room watching old movies. I used to teach eight hours a day myself in my mother's school, so I adapt very well to a student-teacher situation. As long as the teacher is good, I'm totally committed.

My time with Quiet Riot was a little strange. I had met Kevin (DuBrow) through some mutual friends, and when we got together we found out

that we liked the same bands — Mountain, Humble Pie, Montrose — so we thought we'd try to get a group together. We played a lot of clubs and we developed quite a following. I used to wear polka-dot ties, and play a polka-dot guitar back then, and I used to laugh when I'd see kids show up in the audience with the same kind of tie I had on.

No matter how successful we become, and how well known I become, I think I'll probably always be a little insecure. I don't know why — I think it's just a part of my personality. I'm very critical of my playing, and if I don't think something sounds right I'll just feel very bad. The kids don't seem to notice that much, but it's not their job to judge my playing critically. I have to be the one to do that. I always worry that I'll become complacent and begin to accept less than my best performance.

I feel strange without a guitar in my hands. I find it very reassuring to sit with a guitar and just strum. I'm not even talking about playing hard. Sometimes it's nice just to make sounds that are pleasing to everyone's ear. That's why the guitar is great. □

Paul Natkin/Photo Reserve



Ozzy and Randy: "When you're in a band with someone like Ozzy you end up being a celebrity."

behind the lines

by Adrienne Stone

New York's been jumping lately with lots of metal concerts at the infamous Studio 54. King Kobra, an L.A. band which features drummer Carmine Appice and four bleached blond boys, recently. That evening, who should we see hiding by the stairs, but Kiss founding member Paul Stanley and Rattsters, Robbin "King" Crosby and Stephen Pearcy. A few nights later, legendary guitarist Eric Clapton performed at the nearby Meadowlands Arena where Robbin showed up with co-guitarist, Warren DiMartini. Robbin seemed a bit miffed that nobody recognized him, but enjoyed his night out nonetheless.

I don't know what it is about Ozzy Osbourne, but it seems he's spawned a whole generation of spin-off bands, at the expense of his own... First, guitarist Brad Gillis left to join Night Ranger; his replacement, George Lynch joined Dokken. Bass players are a whole other story; Rudy Sarzo left Ozzy to return to the folds of *his* original outfit, Quiet Riot. (As it turns out, Rudy has since left QR to form his own band with Tommy Aldridge — who *also* recently left Ozzy's ranks.) Sarzo's replacement, Pete Way (ex-UFO) formed

Fastway, while another of Osbourne's bassmen, Don Costa, put together M-80. Keyboardist don't Airey (who originally left the band after last January's Rock in Rio festival, saying that he was sick of being on the road) has teamed up with Whitesnake as a permanent member, and now we hear that bassist Bob Daisley has been canned from the lineup. Are you following this so far? Even Jake E. Lee has been turning his guitar efforts towards a "secret solo project," according to some insiders. What's the story? Has Ozzy's clean-cut image changed him into a slave driving workaholic? Has he traded in his "madhat" for a halo? Has our favorite savage beast's heart been tamed. Answers to these and other pertinent questions in the next episode of **As The Madman Turns**.

The members of New York rock band, Thor, were very *unpleasantly* surprised the other night when their newly filmed video, *Knock 'Em Down* (from the band's LP, **Only The Strong**) was premiered at L'Amour East. Much to their surprise, members of the band were practically unseen in the short flick! Instead, the camera reveals lead singer Thor and the extremely curvaceous figure of Rusty "Pantera" Hamilton,

wife and sometime "singer" of Thor (the man and the band, in that order). For those of you who thought you saw her somewhere before, you've probably seen her (Shocks! Horrors! Gasp!) "spreads" in *Cheri* magazine. At any rate, fans viewing the flick could do little more than shake their heads in amazed bewilderment at the blatant omission of some very talented musicians from what *could have been* an exceptional video.

Def Leppard have decided, contrary to their original intention, to tour without veteran drummer, Rick Allen. The tragic loss of Rick's left arm has placed him in therapy, which he's been dealing with quite well. However, a source close to the band said that, "It's just too soon for him to face going out on the road, either with a prosthesis (synthetic arm) or with electronically hooked-up drums." Instead, the band plans to borrow the talents of another young drummer — at least until Rick comes to a decision as to his future playing with the band. Speaking of Def Lep, recent photos of Ricks's bandmates show that they're no longer the sprightly young lads that graced the back cover of their multiplatinum LP, **Pyromania**. Time marches on... □



Partying hearty in New York (left to right): Stephen Pearcy, Carmine Appice, Paul Stanley, Robbin Crosby.

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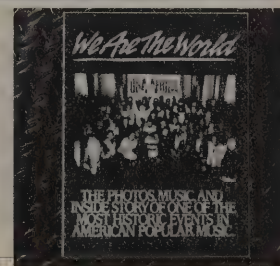
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BLACK CARS

As recorded by Gino Vannelli

GINO VANNELLI
ROY FREELAND

*Under the cover of night
She crawls into sight
Her skin is cold China white
She's a dark angel
Wearing sun glasses
With her dark shadows
Under long false lashes.*

*The light exposes the cracks
She wears her makeup like wax
To hide every scratch
She's a dark angel
Riding dark horses
Sitting pretty in her dim lit corners.*

*I say
Black cars (black cars)
Look better in the shade
Black cars (black cars).*

*She smears her lipstick on
Right before she sleeps
For all those phantom lovers
In her dreams.*

*She smokes them French cigarettes
In cocktail gloves and a strapless dress
She cuts a perfect silhouette
But she's a dark angel
Wearing dark glasses
A fading beauty
As the nighttime passes.*

*I say
Black cars (black cars)
Look better in the shade
Black cars (black cars)
Black cars
Look better in the shade.*

ALONE AGAIN

As recorded by Dokken

DON DOKKEN
JEFF PILSON

*I'd like to see you in the morning light
I like to feel you when it comes to night
Now I'm here and I'm all alone
Still I know how it feels
I'm alone again.*

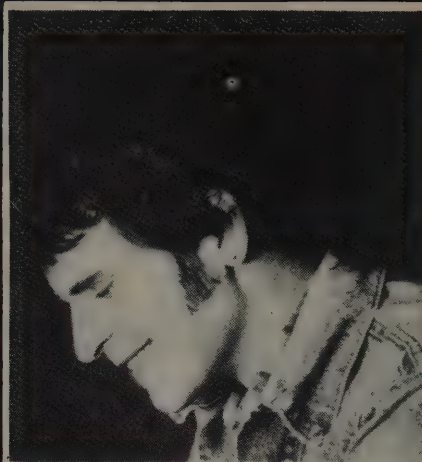
*Tried so hard to make you see
But I couldn't find the words
Now the tears they fall like rain
I'm alone again without you
Alone again without you
Alone again without you.*

*I said stay but you turned away
Tried to say that it was me
Now I'm here and I've lost my way
Now I know how it feels
I'm alone again.*

*Tried so hard to make you see
But I couldn't find the words
Now the tears they fall like rain
I'm alone again without you
Alone again without you
Alone again without you
Alone again without you.*

*I tried so hard to make you see
But I couldn't find the words
Now the tears they fall like rain
I'm alone again without you
Alone again
Alone again
Alone again without you.*

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CENTERFIELD

As recorded by John Fogerty

J.C. FOGERTY

*Well beat the drum
And hold the phone
The sun came out today
We're born again there's new grass on the field
A-roundin' third and headed for home
It's a brown-eyed handsome man
Anyone can understand the way I feel.*

*Oh put me in Coach
I'm ready to play today
Put me in Coach
I'm ready to play today
Look at me
I can be
Centerfield.*

*Well I spent some time in the Mudville Nine
Watchin' it from the bench
You know I took some lumps
When the Mighty Case struck out
So say hey Willie tell the Cobb
And Joe DiMaggio
Don't say it ain't so
You know the time is now.*

*Oh put me in Coach
I'm ready to play today
Put me in Coach
I'm ready to play today
Look at me
I can be
Centerfield.*

*Got a beat up glove a homemade bat
And a brand new pair of shoes
You know I think it's time
To give this game a ride
Just to hit the ball and touch 'em all
A moment in the sun
It's gone and you can tell that one goodbye.
(Repeat chorus)*

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Motley Crue

MOTLEY CRUE
HEADBAND - MB

MOTLEY CRUE
STUDDED LEATHER
WRISTBAND - SLW

MOTLEY CRUE
NEW SATIN JACKET -
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MOTLEY CRUE
SKULL - G, A, STD

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IRON MAIDEN
Powerslave
G, A, TAPM, TAPL,
P, B, S

IRON MAIDEN
HEADBAND - MB

IRON MAIDEN
NUMBER OF THE
BEAST - G, A, STD,
KC, BS, TAPL,
TAPM, P

IRON MAIDEN
KILLERS - G, A, TAPM,
TAPL, KC, BS, B

IRON MAIDEN
MAIDEN JAPAN - G, A,
KC, B

IRON MAIDEN
PIECE OF MIND - G, A,
TAPL, TAPM, SJ, KC,
BS, B, NW, P

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LHD

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B, P

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KISS
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TWISTED SISTER
HEADBAND - MB

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TWISTED SISTER
DEE - G, A

TWISTED SISTER
GROUP - G, A

TWISTED SISTER
TAPESTRY - TAPL, TAPM

TWISTED SISTER
LOGO - G, A, B

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ROLL - WD
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LHD
DOORS - P, TAPL,
TAPM
UFO - P
BOB SEGER - PH,
P, A
Y&T - KC

Y&T - G, A
RAVEN - G, A
FRANKIE GOES TO
HOLLYWOOD - P, B
HENDRIX - P, A, P
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P, PH
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G
LORDS OF THE NEW
CHURCH - P
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CATALOG FOR
AVAILABILITY OF
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YES - CLOSE ENCOUN-
TER - G, A, STD
PAUL YOUNG - WD
LITA FORD

U2 - G
U2 - TAPL, TAPM
JUDAS PRIEST - SLW,
P, B
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BS, TAPL, TAPM,
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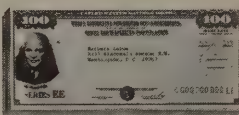
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LUCKY IN LOVE

As recorded by Mick Jagger

MICK JAGGER
CARLOS ALOMAR

*A betting fool
 A gambling man
 No sooner up
 You're down again
 Mama said you won't get hurt
 Don't play the cards
 You won't get burned
 But there's a place where I still win
 But there's no money in this thing
 The game of hearts puts me in spades
 The only game I've got it made.*

*Oh I'm lucky in love
 Yes I've got the winning touch
 Lucky in love
 Suddenly I'm dangerous.*

*I'm betting on a filly down at the track
 A natural-born winner that's a fact
 A hundred yards from the winning post
 The horse fell down must have seen a ghost
 But there's a place where I still win
 That is still my sure-fire thing
 Ooh I will play the Jack of Spades
 You play the Queen
 I'll play the Knave.*

*Oh I'm lucky in love
 Yes I've got the winning touch
 Lucky in love
 Suddenly I'm dangerous.*

*I know it's a mystery
 When the numbers come up
 'Cause mathematics is Greek to me
 But I'm lucky, I'm lucky
 I'm lucky in love.*



*Yeah Las Vegas at night at the roulette wheel
 Yeah Monte Carlo try to cut a deal
 Atlantic City I lose at craps
 Back in London try to win it back
 And late at night I lay in bed
 With a pistol to my head
 Swear I couldn't take no more
 And in she walks right through my door.*

*Oh I'm lucky in love
 When I think I've had enough
 Lucky in love
 Yes I've got the winning touch.*

Suddenly I'm dangerous.

*Yes I'm lucky, yes I'm lucky
 Yes I'm lucky, yes I'm lucky
 Yes I'm lucky, yes I'm lucky
 Lucky with the ladies.*

*Thank God for the ladies
 Otherwise I'd go, I'd go crazy
 How about a line of credit for
 say ten thousand dollars
 Eighteen on the red
 Put me, put me home to bed baby.*

*Yes I'm lucky, yes I'm lucky
 Yes I'm lucky, yes I'm lucky
 Yes I'm lucky, yes I'm lucky
 Lucky with the ladies.*

*I'm sitting here with a full house
 you know
 I just can't, just can't lose out on this
 Okay, okay your ten thousand
 and ten thousand more
 Oh you want to raise me
 You want to raise me
 How about this
 Twenty thousand and twenty
 thousand more
 Okay you want to see me
 Well I got, I got a full house
 What's that
 A royal flush
 Well ain't that a bust
 I'm broke.*

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SMUGGLER'S BLUES

As recorded by Glenn Frey

GLENN FREY
JACK TEMPCHIN

There's trouble on the street
tonight
I can feel it in my bones
I had a premonition
That he should not go alone
I knew the gun was loaded
But I didn't think he'd kill
Ev'rything exploded and the
blood began to spill
So baby here's your ticket
Put the suitcase in your hand
Here's a little money now
Do it just the way we planned
You be cool for twenty hours
And I'll pay you twenty grand
I'm sorry it went down like
this

Someone had to lose
It's the nature of the bus'ness
It's the smuggler's blues
Smuggler's blues.

The sailors and the pilots

The soldiers and the law
The payoffs and the ripoffs
And the things nobody saw
No matter if it's heroin, cocaine
or hash
You've got to carry weapons
'Cause you always carry cash
There's lots of shady characters
Lots of dirty deals
Ev'ry name's an alias
In case somebody squeals
It's the lure of easy money
It's gotta very strong appeal
Perhaps you'd understand it
better
Standin' in my shoes
It's the ultimate enticement
It's the smuggler's blues
Smuggler's blues.

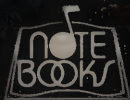
See it in the headlines
You hear it ev'ry day
They say they're gonna stop it
But it doesn't go away

They move it through Miami
Sell it in L.A.
They hide it up in Telluride
I mean it's here to stay
It's propping up the governments
of Columbia and Peru
You ask any D.E.A. man
He'll say there's nothin' we can
do
From the office of the President
Right down to me and you, me
and you
It's a losing proposition
But one you can't refuse
It's the politics of contraband
It's the smuggler's blues
Smuggler's blues.

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finest works of this heavy rocker. This
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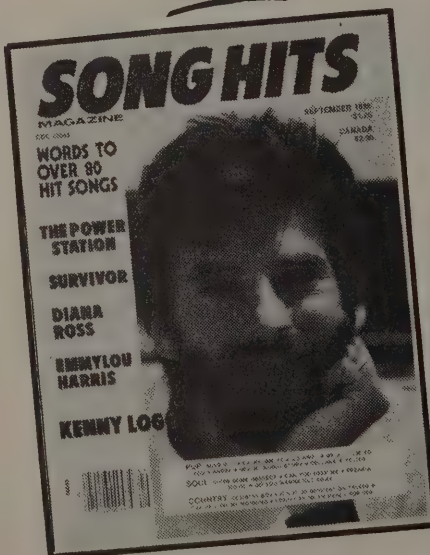
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LITTLE BY LITTLE

As recorded by Robert Plant

ROBERT PLANT

*Little by little
My heart grieves
Little by little
I call your name
Little by little
My tears flow
Little by little
Everything changes.*

*Little by little
The time goes
Little by little
The days pass by
Little by little
The air clears
Little by little
I can breathe again
I can breathe again
I can breathe again
I can breathe again.*

*Back at the mirror
Your good friend
Talk to the mirror
Play out your game
Slap in the middle
I stop then
Look at the winner
And the price you pay.*

*Cold was the winter
I trembled
Long was the fall
That had no end
Now little by little
The air clears
Little by little
I can breathe
I can breathe again
I can breathe again
I can breathe again.*

*Call your name
Call your name
Call your name
Call your name
Everything changes
Everything changes
I call your name oh
I can breathe again
I can breathe again.*

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WHAT ABOUT LOVE

As recorded by Heart

BRIAN ALLEN
SHERON ALTON
JIM VALLANCE

*I've been lonely
I've been waiting for you
I'm pretending
And that's all I can do
The love I'm sending
Ain't making it through to your
heart.*

*You've been hiding
Never letting it show
Always trying
To keep it under control
You got it down
And you're well on your way to
the top
But there's something that you
forgot.*

*What about love
Don't you want someone to care
about you
What about love
Don't let it slip away
What about love
I only wanna share it with you
You might need it someday yeah.*

*I can't tell you
What you're feeling inside
And I can't sell you
What you don't want to buy
Something's missing
You gotta look back on your life
You know something just ain't
right.*

*What about love
Don't you want someone to care
about you
What about love
Don't let it slip away
What about love
I only wanna share it with you.
(Repeat)*

*Love ooh
What about love
Love ooh
What about love
Love, love.*

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SENTIMENTAL STREET

As recorded by Night Ranger

JACK BLADES

*Saw you walking out on
Sentimental Street
What-cha doing out there
Who ya trying to be
I know what you're thinking
'Cause I've been there myself
I've been kicked so many times
I don't know nothing else
Still I noticed your urgency
I recognized the flair
That ya got from chasing
All those East coast dares
I've seen it before
It happens time and again
All cut up inside
Yet you're caught in a spin.*

*Out on Sentimental Street in the
avenues
Take a good hard look
There ain't nothing ever new
Out on Sentimental Street in the
avenues
Will you ever find out
Guess I'll leave it up to you.*

*Saw you dancing out at Madame
Wong's Two
You did those same two steps
That I taught you back in June
Heard you dined last night
At Conte Razor's Cafe
Did you get your fill
Did you think you had to pay
Still I noticed your urgency
And recognized the pain
And I'm sure it's the same
You feel again and again
And I wish I could get us
That second chance
But you're having too much fun
With your sudden romance.*

*Out on Sentimental Street in the
avenues
Take a good hard look
There ain't nothing ever new
Out on Sentimental Street in the
avenues
Will you ever find us
Guess I'll leave it up to you.
(Repeat)*

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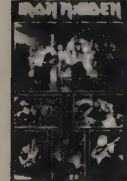
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P-T



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David Lee Roth
P



Paul Stanley
P



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C-T-J-P-A-X-D-K-Y-Z-E



Ozzy Osbourne
R-C-T-J-S-P-A-X-D-E-B-Y-Z



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P-T-A



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R-T-J-S-P-A-X-E-Y-K



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REACTION TO ACTION

As recorded by Foreigner

M. JONES
L. GRAMM

*It's hard getting through to me
I'm truly elusive
I got my own point of view
I am one of a kind
And I tell you li'l girl
I'm fascinated by you
There's something about you
That makes all the difference
Like the night is to day
Well I can get along without you
But I know that within you
You've got what I'm missing
And I'll find a way to get.*

Reaction to action

*Hey say the word that would
thrill me yeah
I need reaction to action
Just one look that would kill me.*

*You got a way of drawing
attention to you
You know you stand out in
a crowd
But the way that you play with
any man's affections
Should never be allowed
See I consider myself
The one who will show you
I'd go as far as to say
Girl I ain't leavin' here without
you
But you better understand
There's only one rule in this game
we're gonna play.*

*And that's reaction to action
Maybe like a word that would*

*thrill me
I need reaction to action
One look that would kill me
Give me reaction to action
It's getting late
I'd better make a definite move
Reaction to action
And then after that baby it's up
to you.*

*I need reaction to action
Just a word that would thrill me
I need reaction to action
You know what I'm talkin' about
Give me some reaction to action
You got a look you got a way
that'll kill me
Reaction to action
Baby don't think about it just
react
Reaction to action.*

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* JUST A GIGOLO / ** I AIN'T GOT NOBODY

As recorded by David Lee Roth

***JULIUS BRAMMER**
***IRVING CAESAR**
***LEONELLO CASUCCI**
****ROGER GRAHAM**
****SPENCER WILLIAMS**

*I'm just a gigolo
And ev'rywhere I go
People know the part I'm playin'
Paid for ev'ry dance
Selling each romance
Ooh what they're sayin'
There will come a day
When youth will pass away
What will they say about me
When the end comes I know
I'll be just a gigolo
Life goes on without me.*

*I'm just a gigolo
And ev'rywhere I go
People know the part Dave's
playin'
Paid for ev'ry dance
Selling each romance
Ooh what they're sayin'
But there will come a day
When youth will pass away
What will they say about me
When the end comes I know*

*I'll be just a gigolo
Life goes on without me
'Cause I ain't got nobody
Nobody*

*Cares for me
Nobody, nobody cares for me
I'm so sad and lonely
Sad and lonely, sad and lonely
Won't some sweet mama come*



*and take a chance with me
'Cause I ain't so bad
Get along with me babe
Been singing love songs
All of the time
Even only be, honey only,
only be.*

*Bop bo za dee oo za dee bop
Zitty bop
I ain't got nobody
Nobody cares for me
Nobody, nobody.*

*Ain't got nobody
'Cept love songs
In love
Hum ma la beh buh la
Zee buh la boo buh la
Hum ma la beh buh la
Zee buh la bop.*

*I ain't got nobody
Nobody, nobody
Cares for me
Nobody, nobody*

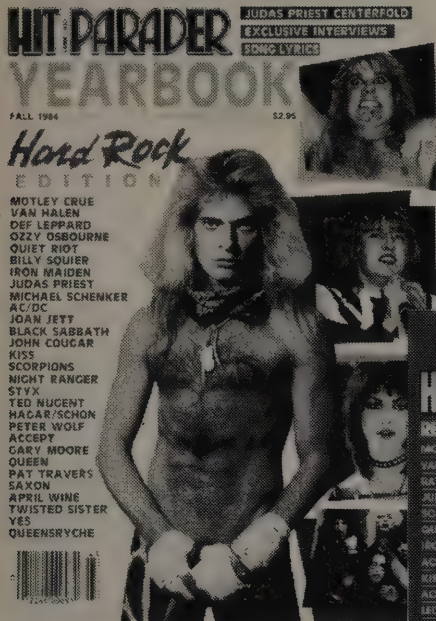
*I'm so sad and lonely
Sad and lonely, sad and lonely
Won't some sweet mama come
and take a chance with me*

*'Cause I ain't so bad
Get along with me babe
Been singing love songs
All of the time
Even only be, honey only, only be
In a love song darlin' mama
David said he got nobody
That loves him
Ain't got nobody, nobody,
nobody, nobody
Nobody, nobody cares about me.*

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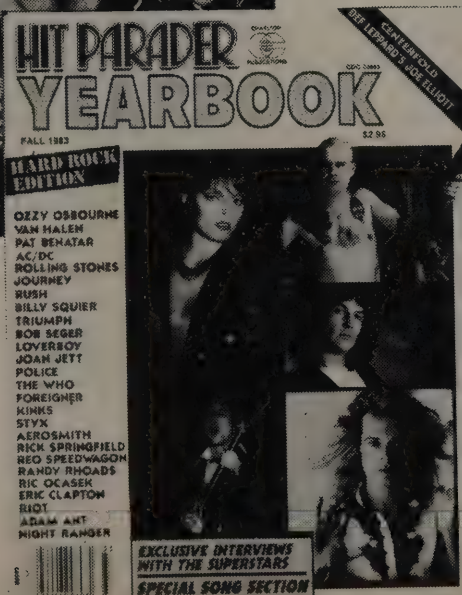
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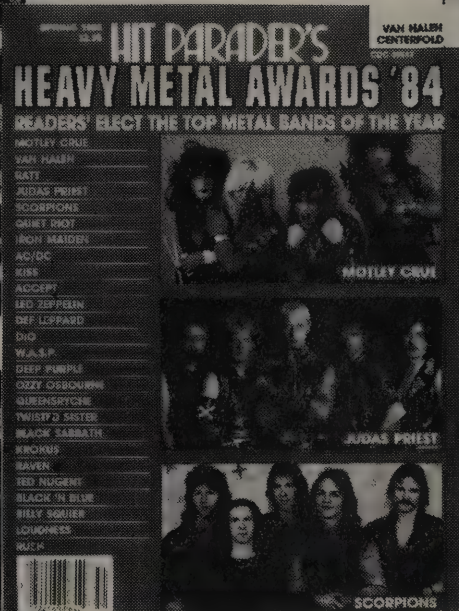
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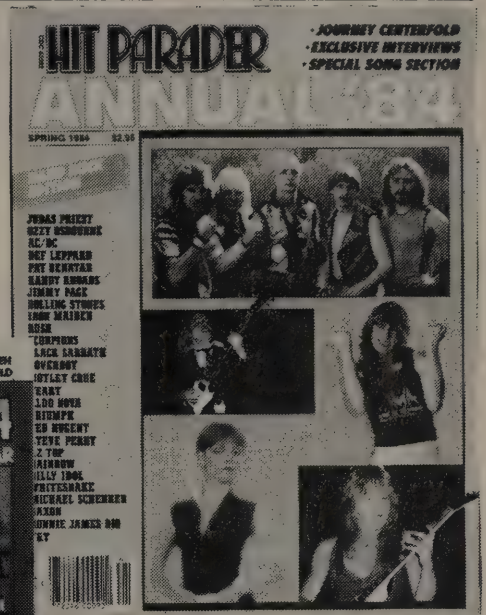
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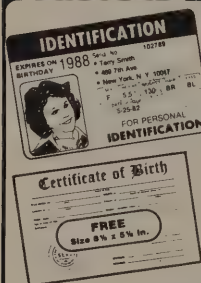
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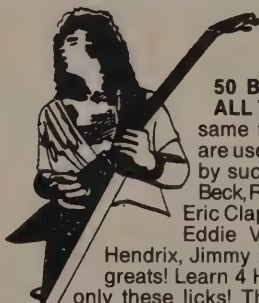
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POSSESSION OBSESSION

As recorded by Daryl Hall and
John Oates

**JOHN OATES
DARYL HALL
SARA ALLEN**

You know there's something you
need
Right here and now
To fill the space inside of yourself
Oh money, love or power
When you want to have the
number one first run anyone
You're crazy till you own them
You ought to know
Better than that girl
The more that you buy
The less you get back
You could say
It's a case of possession
obsession
Just a taste of possession
obsession
Ooh brings a case of possession
I hear you say
Gimme gimme
Now gimme gimme gimme
Gimme gimme
Yeah.

The compulsion to count the
percentage of time
Spent between two lovers
Can turn an hour into a crime
Oh all the good times suffer
Tho' you know it's only jealousy
But you can't help but be haunted
by your passion
Mm now don't you know it's a
matter of fact
The more that you take
The less you get back
I can say
It's a case of possession
obsession
Just a taste of possession
obsession
Ooh brings a case of possession
I hear you say
Gimme gimme
Now gimme gimme gimme
Gimme gimme yeah
Possession
Ooh gimme gimme
Gimme gimme gimme
Gimme yeah.

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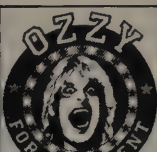
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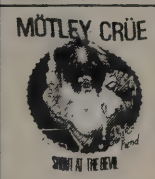
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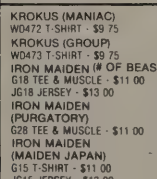
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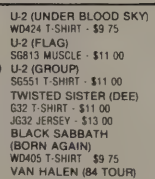
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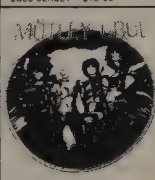
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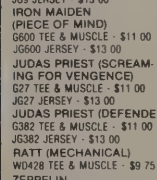
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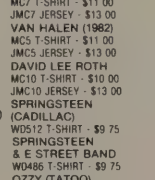
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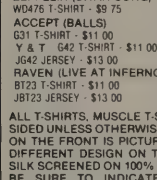
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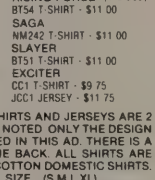
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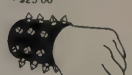
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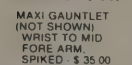
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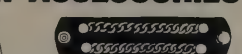
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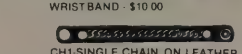
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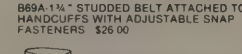
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TOUGH ALL OVER

As recorded by John Cafferty and The Beaver Brown Band)

JOHN CAFFERTY

*Well she's waiting for the bus
down on the boulevard
Pretty little working girl
She ain't got no fancy clothes
Don't drive no fancy car
She's the waitress at the bar and
grill.*

*She's on her own now
He left and went away
He really broke her heart
It just worked out that way.*

*Well all over and o-oo-o-oo-over
Things are tough all over
Well all over and o-oo-o-oo-over
Things, things are tough all over.*

*Well he's drinking at the bar
down by the old boat yard
He sits and he talks to strangers
The factory laid him off again and*

*life's been getting hard
It's enough to make a good man
bad.*

*He's got that look in his eye
There's just no words to say
It's tough to swallow your pride
Each and every day.*

*Well all over and o-oo-o-oo-over
Things are tough all over
Well all over and o-oo-o-oo-over
Things, things are tough all over.*

*Here's one for the broken hearted
It's tough just to get things
started
All over again
All over again.*

*He's got that look in his eye
There's just no words to say*

*It's tough to swallow your pride
Each and every day.*

*Well all over and o-oo-o-oo-over
Things are tough all over
Well all over and o-oo-o-oo-over
Things, things are tough all over.*

*Things are tough all over
Things are tough all over
Things are tough all over
Things are tough all over
Things are tough all over and
o-oo-o-oo-over
Things are tough all over
Things are tough all over and
o-oo-o-oo-over
Things are tough all over.*

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INVINCIBLE

As recorded by Pat Benatar

HOLLY KNIGHT SIMON CLIMIE

*This bloody road remains a
mystery
This sudden darkness fills the air
What are we waiting for
Won't anybody help us
What are we waiting for.*

*We can't afford to be innocent
Stand up and face the enemy
It's a do or die situation
We will be invincible.*

*This shattered dream you cannot
justify
We're gonna scream until we're
satisfied
What are we running for*

*We've got the right to be angry
What are we running for
When there's nowhere we can
run to anymore.*

*We can't afford to be innocent
Stand up and face the enemy
It's a do or die situation
We will be invincible.*

*And with the power of conviction
There is no sacrifice
It's a do or die situation
We will be invincible.*

Won't anybody help us

*What are we running for
When there's nowhere, nowhere
we can run to anymore
We can't afford to be innocent
Stand up and face the enemy
It's a do or die situation
We will be invincible
And with the power of conviction
There is no sacrifice
It's a do or die situation
We will be invincible.
(Repeat chorus)*

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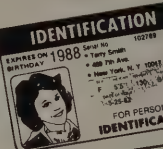
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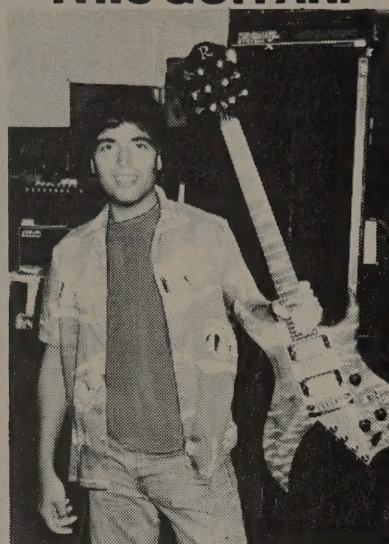
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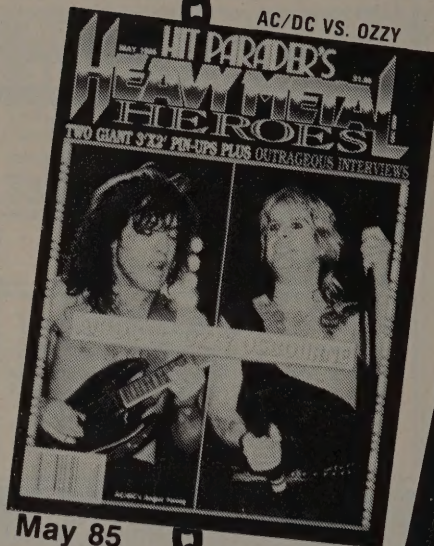
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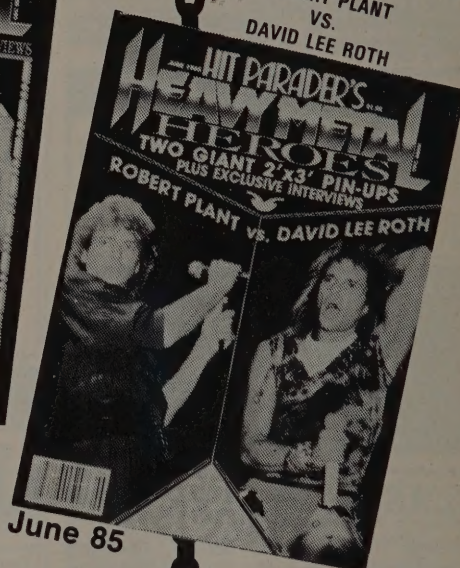
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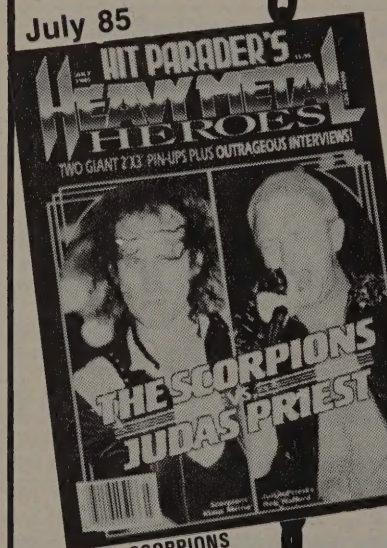
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